

# COURSE SCHEDULE

**sfai**

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Spring 2011

[www.sfai.edu](http://www.sfai.edu)









# ACADEMIC CALENDAR

SPRING 2011

## SAN FRANCISCO ART INSTITUTE

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### COURSE SCHEDULE





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TODD HIDO

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# ACADEMIC CALENDAR

## FALL 2010

<b>August 25-27</b>	Fall 2010 Orientation
<b>August 30</b>	Fall semester classes begin
<b>September 6</b>	Labor Day holiday
<b>September 14</b>	Last day to add/drop Fall 2010 Classes
<b>October 18-22</b>	Midterm grading period
<b>November 10-11</b>	Spring 2011 priority registration for continuing MA, MFA, PB students
<b>November 12</b>	Last day to withdraw from courses with a W
<b>November 15-18</b>	Spring 2011 priority registration for continuing BA and BFA students
<b>November 22</b>	Spring 2011 early registration for new students begins
<b>November 25-26</b>	Thanksgiving holiday
<b>November 29</b>	Spring 2011 early registration for non-degree students begins
<b>December 10</b>	Fall semester classes end

## SPRING 2011

<b>January 3</b>	January intensive classes begin
<b>January 3</b>	Last day to add/drop January intensive classes
<b>January 13-14</b>	Spring 2011 orientation
<b>January 14</b>	January intensive classes end
<b>January 17</b>	Martin Luther King Jr. holiday
<b>January 18</b>	Spring semester classes begin
<b>February 1</b>	Last day to add/drop Spring 2011 classes
<b>February 21</b>	Presidents' Day holiday
<b>March 7-11</b>	Midterm grading period
<b>March 14-18</b>	Spring break
<b>April 8</b>	Last day to withdraw from courses with a W
<b>April 6-7</b>	Summer and Fall 2011 priority registration for MA, MFA, and PB students
<b>April 11-14</b>	Summer and Fall 2011 priority registration for BA and BFA students
<b>April 18</b>	Summer and Fall 2011 early registration for new students begins
<b>April 25</b>	Summer and Fall 2011 early registration for non-degree students begins
<b>May 9</b>	Spring semester classes end
<b>May 13</b>	Vernissage: MFA Graduate Exhibition opening
<b>May 14</b>	Commencement



# Registration

Priority Registration

Add/Drop Procedures

International Students

Withdrawal Dates/Procedures

Academic Advising



# REGISTRATION

Registration is the means by which a person officially becomes a student at SFAI for an approved semester or term. Registrants are identified by degree sought, class, and major. Students registering for the first time at SFAI or students advancing to a higher degree or certificate program are considered new students. Students officially enrolled in the semester previous to the one for which they are currently registering or students returning from a leave of absence or from one of the off-campus programs authorized by SFAI are considered continuing students. Students who have voluntarily or involuntarily withdrawn from SFAI should contact the Admissions Office for information on being readmitted.

Continuing degree-seeking students are offered and strongly advised to take advantage of priority registration. Priority registration allows continuing degree seeking students to register for courses by appointment in advance of the semester in which those courses are being taught. Priority among continuing degree-seeking students is determined according to the number of units earned. An updated curriculum record is distributed to continuing degree-seeking students in advance of registration. The curriculum record includes information specific to each such student including the day, the date, and the time of priority registration; a registration form; and any notice recommending that the student meet with the academic advisor prior to registering.

Because certain classes fill up quickly, students are strongly advised to register, with a completed registration form, at the appointed time. If the requested course is full, students may still be able to gain entrance to it by obtaining the signature of the instructor on an add/drop form. Before selecting courses, students should check the schedule as well as its addenda at [www.sfai.edu/courseschedule](http://www.sfai.edu/courseschedule) to be sure that all prerequisites for courses have been completed. If a student has taken courses out of sequence or has not taken the necessary prerequisites for the selected courses, she/he will be denied registration and referred to the academic advisor. If permission of the instructor is required, it must be obtained in writing on the registration or add/drop form.

## Holds on Student Accounts

All student account balances must be resolved before registration. Students should ensure that all holds are cleared prior to their registration appointment. Students will not be permitted to register for classes until all financial holds are resolved.

## Hours of Office of Registration and Records

The Office of Registration and Records is open between the hours of 9:00 am and 5:00 pm, Monday through Friday, but students must register by appointment. The office is located just inside the Francisco Street entrance on the mezzanine overlooking the sculpture area.

### SPRING 2011 Registration Schedule

#### November 10–11, 2010

Continuing MA, MFA, and PB students

Will take place at 3<sup>rd</sup> Street

#### November 15–18, 2010

Continuing BA and BFA students

Will take place at 800 Chestnut Street

#### November 22, 2010

New students

#### November 29, 2010

Non-degree students

## Continuing MA, MFA and PB Students

MA, MFA, and PB students register according to how far along they are in their programs (i.e., according to the number of units earned). All MA, MFA, and PB students must obtain the signature of a graduate faculty advisor on their forms before registering. Tentative course selections should be considered in advance of advising appointments. Students should consult their registration letter for the specific date and time of registration.

## Continuing BA and BFA Students

BA and BFA students register by appointment. Registration priority is determined by units earned plus units in progress. Students should consult their registration letter for the specific date and time of registration. Continuing students register at the Office of Registration and Records during their priority registration time or any time thereafter, until the end of the add/drop period. Phone registration is not permitted.



### **New BA, BFA, MA, MFA or PB Students**

Registration for new students in the undergraduate, graduate, and certificate programs is coordinated through the Admissions Office. Students may call 1-800-345-SFAI to schedule an appointment for registration advising. Students are encouraged to read the curriculum requirements before calling to make a registration appointment. New students may register for classes in person or over the phone. Students will be asked to make an initial nonrefundable tuition deposit of \$350 prior to, or at the time of, registration. Students who are not able to register on campus should arrange a telephone appointment with an advisor by calling the Admissions Office. Students should make note of the day and time of their appointment and remember that SFAI is in the pacific time zone.

### **Low-Residency MFA Students**

Registration takes place by means of individual advising with the low residency MFA program director. Registration for new students in the Low-residency MFA program is coordinated through the office of the Low-residency MFA program director, Pegan Brooke, [pbrooke@sfa.edu](mailto:pbrooke@sfa.edu).

### **Non-degree Students**

Non-degree students should submit completed registration forms to the Office of Registration and Records. Currently enrolled non-degree students may register for regular courses through the Office of Registration and Records.

### **Late Arrival for Spring 2011 Semester**

New-student orientation is mandatory. New students must request exemptions in writing from the Student Affairs Office if they are not able to attend a scheduled orientation. If an exemption is granted, arrangements for late check-in and registration may be made. Requests for late check-in should be directed to the Student Affairs Office via email at [studentaffairs@sfa.edu](mailto:studentaffairs@sfa.edu).

## **ADD/DROP DATES AND PROCEDURES**

### **Add/Drop Period for Spring 2011 Ends on February 1, 2011**

Students may change their schedules any time after priority registration, until the end of the add/drop period, by completing an add/drop form in person at the Office of Registration and Records. Changing from one section to another of the same course requires adding and dropping. The add/drop period takes place during the first two weeks of the semester. After the second week, a student may withdraw from a course until the eleventh week, and a grade of W is assigned; after the eleventh week, a grade of F is assigned. Students should consult the academic calendar for the exact dates for adding, dropping and withdrawing from classes.

### **Nonattendance**

SFAI does not automatically drop students who elect not to attend following registration. Nonattendance does not constitute an official drop. Charges will remain in effect. Consequently, it is always the student's responsibility to complete the necessary add/drop forms and to notify the Office of Registration and Records when adding or dropping a course.

### **Adding/Dropping Intensive Classes**

Unlike regular semester-long courses, intensive classes may be added or dropped only through the end of the first day of instruction. Students who drop an intensive class after the first day of instruction will receive a grade of W. Please consult the academic calendar for the exact dates for adding, dropping and withdrawing from intensive classes.

## **INTERNATIONAL STUDENTS**

In order to maintain F-1 visa status with the Department of Homeland Security, international students are required to maintain full time enrollment status (12 semester units) in each semester until graduation. International students who need to enroll for less than full-time status must satisfy specific requirements and receive advance approval from the Assistant Director of Student Life for International Student Affairs. Failure to secure advance approval will result in loss of F-1 status in the United States.



## WITHDRAWAL DATES AND PROCEDURES

### Individual Course Withdrawal

Students may withdraw from a single course after the official add/drop deadline. Withdrawal from any course will result in the assignment of a grade of W if the withdrawal is completed by the dates indicated in the academic calendar. Withdrawals after the stated deadline will result in the assignment of a grade of F. Exceptions to the official withdrawal policy require an appeal to the Academic Review Board.

### Complete Withdrawal from All Degree Program Courses

Undergraduate students who wish to withdraw from all courses after the end of the add/drop period may petition to do so by contacting the academic advisor or the Associate Vice President of Student Affairs. Graduate students who wish to withdraw from all courses after the end of the add/drop period may petition to do so by contacting either the Dean of Academic Affairs or the Associate Vice President of Student Affairs. Neither absence from classes, nonpayment of fees, nor verbal notification (without written notification following) will be regarded as official notice of withdrawal from SFAI.

Exemptions from the official withdrawal policy require an appeal to the Academic Review Board. Exemptions will only be granted to students who can demonstrate extenuating circumstances. Letters of appeal should be addressed to the Academic Review Board, c/o the Office of Registration and Records. Please note that neither failure to attend classes nor failure to pay tuition constitutes a withdrawal.

### New Student Deferral/Withdrawal

New students who register for classes but subsequently choose not to attend SFAI, and who have not attended any class during the semester, must notify the Admissions Office in writing as soon as possible by no later than January 18, 2011 in order to avoid tuition charges for the Spring 2011 semester. Standard refund policies apply to students who have attended at least one class during the semester or who do not notify SFAI of their intent not to enroll by the deadline. Students who wish to defer their admission to a future term should do so in writing with the Admissions Office.

## ACADEMIC ADVISING

### Undergraduate

The academic advisor assists students with establishing clear and reasonable academic goals and developing a semester by semester plan for the completion of the degree. The advisor is available to discuss the requirements for independent study, mobility, and directed study petitions, as well as change of major procedures. Undergraduate advising is mandatory for those students entering their sophomore year. It is strongly recommended that every student meet with the academic advisor prior to registering for classes to ensure successful and timely completion of all degree requirements. Sign-up sheets for appointments are located outside the Undergraduate Academic Advising Office (located on the mezzanine over-looking the sculpture area). In addition, faculty advisors and department chairs are available to discuss the educational and co-curricular opportunities available to students to inform and enhance their experience at SFAI. Advising for newly admitted undergraduates begins with an admission counselor at the time of the first registration. New transfer students receive a curriculum record that lists courses accepted in transfer, course requirements and remaining electives.

### Graduate

Graduate students are encouraged to discuss courses of study with their graduate tutorial advisor(s) or one of the graduate faculty advisors prior to registration each semester. Scheduled advising takes place at the time of registration.



# Tuition and Fees for Spring 2011

Tuition for Degree/Certificate Programs

Tuition Deadlines

Study/Travel Payment Policies

Tuition Payment Plans

Monthly Payment Plans

Refund Policy



# TUITION AND FEES FOR SPRING 2011

All tuition and fee balances must be settled prior to the first day of class. This means that the semester balance must be paid in full or a payment plan must be established. Students who fail to pay in full or make the necessary arrangements for payment by the end of the add/drop period will not be permitted to continue attending classes. See Tuition Payment Plans below for more information.

## TUITION FOR DEGREE AND CERTIFICATE PROGRAMS

### BA, BFA, and non-degree tuition per semester

<b>1-11 (units)</b>	Multiply each unit by \$1,420
<b>12-15</b>	Pay a flat tuition rate of \$16,212
<b>over 15</b>	\$16,212 plus \$1,420 for each additional unit over 15

### MA, MFA, and Post-Baccalaureate tuition per semester

<b>1-11 (units)</b>	Multiply each unit by \$1,528
<b>12-15</b>	Pay a flat tuition rate of \$17,400
<b>over 15</b>	\$17,400 plus \$1,528 for each additional unit over 15

### Fees

1. Student Activity fee is \$35 per semester.
2. Materials fee is \$200 for all MFA, MFA/MA dual degree, BFA, and Post-Baccalaureate students enrolled in six or more units. Materials fee is \$50 for BA students enrolled in six or more units.
3. Technology fee is \$200 for all students enrolled in six or more units.
4. Courses that involve off-campus travel and courses with special materials requirements carry special fees that are charged upon enrollment. See course descriptions for details. All Study/Travel Courses require a \$500 nonrefundable deposit.
5. Facilities fees for students not enrolled in summer classes are \$300.
6. Commencement fee is \$100 for all graduating students.

### MFA Fees

1. MFA Graduate Exhibition and catalogue: \$300
2. MFA Final Review (charged only to students not enrolled in classes): \$300

## TUITION PAYMENT DEADLINES

### New and Continuing Degree-seeking Students Who Register Early

Tuition is due in full by the first day of the session unless tuition is fully covered by financial aid or an approved payment plan.

### Non-degree Students

Tuition is due in full at the time of registration. Payment may be made in the Student Accounts Office by cash, check or credit card. Tuition for any class that is scheduled outside the first day of the regular semester session (i.e. travel classes) will be due according to specified due dates.

## STUDY/TRAVEL PAYMENT POLICES

### Payment Deadlines

Course fees are charged to a student's account at the time of registration and are due in full by the date prescribed on the individual program's literature. All fees must be paid before departure.

### Refund Policy

All deposits are nonrefundable. Other than for medical or SFAI academic dismissal reasons, fees for study/travel courses are nonrefundable.

### Tuition Payment Plans

SFAI offers four alternative options for payment of tuition charges: a full payment option that requires one payment after financial aid has been deducted or three monthly payment options that divide tuition, after all financial aid has been deducted, into monthly installments per semester. The monthly payment plans are available to students enrolled for six units or more per semester. Students enrolled in fewer than six units per semester must pay in full at registration. Students must choose a payment option upon registration. Tuition payments may be made by cash, check, credit card or bank draft payable to "San Francisco Art Institute". A \$50 fee will be charged for all returned checks. VISA, MasterCard and American Express will be accepted for payment. Monthly payments may also be charged to VISA, MasterCard and American Express by installment plan and will be automatically charged on the first of each month.



## MONTHLY PAYMENT PLANS FOR SINGLE SEMESTER ENROLLMENT

Monthly payment plans are also available to students enrolled at SFAI for only one semester per academic year as follows:

### Monthly Payment Option

Five monthly payments per semester, beginning July 1 for the Fall Semester and December 1 for the spring semester, plus a \$25 administrative fee.

### Monthly Payment Option

Four monthly payments per semester beginning August 1 for the fall semester and January 1 for the spring semester, plus a \$25 administrative fee.

### Monthly Payment Option

Three monthly payments per semester beginning September 1 for the fall semester and February 1 for the spring semester, plus a \$25 administrative fee.

### Other Information

Interest shall be charged at the rate of 0.83% per month on the outstanding balance. All payments are due on the first of each month. Late fees of \$25 per month will be charged for all delinquent payments received after the 15<sup>th</sup> of the month. Students may enroll in a monthly tuition payment plan for a single \$25 nonrefundable administrative fee. SFAI does not carry outstanding balances from one semester to another. If there is an overdue balance on tuition payments for the current semester at the time of early registration for the following semester, the student will not be permitted to register until the due balance has been paid. Students with overdue books from the library will be charged for the replacement cost. Unpaid lost book charges will constitute an unpaid overdue balance and registration may be cancelled and transcripts withheld for nonpayment.

## REFUND POLICY

### Dropped Classes by Degree and Non-degree Students

Tuition refunds for dropped classes, excluding intensive classes, are given only during the add/drop period in the first two weeks of the semester for regularly scheduled classes, or during the stated add/drop period for courses that occur outside the regular schedule for the semester. No refund is given for withdrawals after the end of the add/drop period.

### Complete Withdrawals by Degree and Non-degree Students

Eligibility for tuition refunds for students who completely withdraw from the term by withdrawing from SFAI or by taking a leave of absence is based on the date the withdrawal is filed in writing with the Office of Registration and Records. Responsibility for filing such notice rests entirely with the student.

Withdrawing students must obtain a request for withdrawal or leave of absence form from the Office of Registration and Records and follow SFAI's withdrawal procedures. Students who withdraw completely prior to the 60% point in the term are assessed tuition based on the number of days completed in the term. Students are charged full tuition after completing 60% or more of the term. The number of days in a term is equal to the calendar days in the term minus any scheduled break in classes of five or more days.

If a BFA student has completed 14 days in a 110 day term, the percentage of the term completed— $14/110$  rounded to the nearest tenth—is 12.7%. Since full tuition charged at the beginning of the term is \$16,212, tuition liability (rounded to nearest dollar) is  $\$16,212 \times 12.7\%$ , which equals \$2,058.

### Financial Aid Recipients

The Higher Education Act Amendments of 1998 require SFAI and the withdrawing student to return any unearned federal aid funds (grants or loans). The Financial Aid Office will calculate earned financial aid upon receipt of a completed request for withdrawal or leave of absence form. Students may be required to repay some or all of aid refunds received prior to withdrawal. The Financial Aid Office will answer questions about the impact of withdrawing on financial aid eligibility. Please refer to the Financial Aid Guide available in the Financial Aid Office and online at [www.sfai.edu](http://www.sfai.edu) under *Admissions/Financial Aid*.

### Repayment Policy

Students who are awarded financial aid and receive a refund because their aid exceeds their tuition charges and who then subsequently drop classes may be required to repay some or all of the refund back to SFAI. It is strongly advised that financial aid recipients considering a reduction in course load consult the Financial Aid Office before dropping classes.

### Canceled Classes

SFAI will provide full tuition refunds and any related fees, if applicable, for classes that are canceled.



# Academic Policy

Concurrent Registration

College Credit Units

Transcripts for Degree Courses

Policy Statement

Changes/Addition to  
Course Schedule

Nondiscrimination Policy

Programs of Study



# ACADEMIC POLICY

## Concurrent Registration

If a student plans to enroll concurrently with an accredited Bay Area college or university or other institution, written course approval must be obtained, prior to registration with the other institution, from Academic Affairs and the Office of Registration and Records in order to ensure transferability. Courses may not be applied to degree requirements or electives at SFAI if these same courses are available at SFAI. Concurrent enrollment cannot be used to constitute full-time status at SFAI when that status is required for financial aid, scholarships, flat-tuition rate or immigration status. Concurrent registration may not be used at all during undergraduate degree residency of 60 semester units. Students on leave must also have written course approval prior to registration at another institution. Please consult the Office of Registration and Records for details.

## College Credit Units and Transcripts

For degree courses, credit is offered as a semester unit. Undergraduate courses are numbered 090–399. Post-Baccalaureate Certificate courses are numbered 400–499. Graduate courses are numbered 500–599. Graduate level courses are available only to students admitted to SFAI's graduate programs. If an official transcript is required, please complete a Request for an Official Transcript form available in the Office of Registration and Records or on the SFAI website at *For Current Students/Registration and Records/Request a Transcript*.

## Policy Statement

All students should read the general regulations found both in this course schedule and in the current student handbook. PDFs of both publications may be found at [www.sfai.edu](http://www.sfai.edu) at *For Current Students*. Lack of familiarity with sections pertaining to any issues in question does not excuse students from the obligation to follow the policies and procedures therein set out. Although every effort has been made to ensure that both this course schedule and the current student handbook are as accurate as possible, students are advised that the information contained in them is subject to change or correction. Students should check for addenda to the course schedule at [www.sfai.edu/courseschedule](http://www.sfai.edu/courseschedule). SFAI reserves the right to change any curricular offering, policy, requirement, or financial regulation whenever necessary and as the requirements of SFAI demand.

## Changes and Additions to the Course Schedule

Many courses have additional information in the form of syllabi or course outlines, reading lists, and anthologies. Although SFAI will attempt in good faith to offer the courses as listed in this course schedule, SFAI reserves the right to cancel any class because minimum enrollment has not been met, to change instructor(s), and to change the time or place of any course offering.

## Nondiscrimination Policy

SFAI expressly prohibits discrimination and harassment based on gender, race, religious creed, color, national origin or ancestry, physical or mental disability, pregnancy, childbirth or related medical condition, marital status, age, sexual orientation, or on any other basis protected by federal, state, or local law, ordinance or regulation. This policy applies to everyone on campus and includes employment decisions, public accommodation, financial aid, admission, grading, and any other educational, student or public service administered by SFAI. Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to "Chief Operating Officer, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133" or to "Director of the Office for Civil Rights, US Department of Education, Washington, DC 20202." Students with documented learning disabilities requiring specific accommodations in degree courses should contact the undergraduate academic advisor or the Dean of Academic Affairs prior to registration. Qualified disabled students who require special accommodation in order to participate in SFAI's degree or certificate programs should address their requests to the Associate Vice President of Student Affairs ("Associate Vice President of Student Affairs, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA, 94133") at least ninety days prior to the start of the program in which the disabled student wishes to participate, explaining the nature of the disability and the specific accommodations required. Because SFAI's historic hillside structure presents some barriers to mobility-impaired students, SFAI specifically encourages them to notify the Associate Vice President of Student Affairs as far in advance of the date of entry as possible so that necessary accommodations can be made.



# PROGRAMS OF STUDY

## **The School of Studio Practice**

SFAI's School of Studio Practice concentrates on developing the artist's vision through studio experiments and is based on the belief that artists are an essential part of society. Dedicated to rigorous and innovative forms of art making, the School of Studio Practice is comprised of seven of SFAI's most historically distinguished departments:

### **Design and Technology**

#### **Film**

#### **New Genres**

#### **Painting**

#### **Photography**

#### **Printmaking**

#### **Sculpture**

The School of Studio Practice offers the following degrees and certificate:

#### **Bachelor of Fine Arts**

#### **Master of Fine Arts**

#### **Dual Degree Master of Fine Arts / Master of Arts (in History and Theory of Contemporary Art)**

#### **Post-Baccalaureate Certificate**

## **The School of Interdisciplinary Studies**

Motivated by the premise that critical thinking and writing, informed by an in-depth understanding of theory and practice, are essential for engaging contemporary global society, the School of Interdisciplinary Studies promotes and sustains the role of research and other forms of knowledge production at SFAI (including art history, critical theory, English, humanities, mathematics, natural science, social science, writing, and urban studies). Additionally, it houses SFAI's four centers for interdisciplinary study: Art and Science; Media Culture; Public Practices; and Word, Text, and Image. The School of Interdisciplinary Studies offers three areas of study:

### **Exhibition and Museum Studies**

### **History and Theory of Contemporary Art**

### **Urban Studies**

The School of Interdisciplinary Studies offers the following degrees:

#### **Bachelor of Arts**

History and Theory of Contemporary Art  
Urban Studies

#### **Master of Arts**

Exhibition and Museum Studies  
History and Theory of Contemporary Art  
Urban Studies

#### **Dual Degree Master of Arts (in History and Theory of Contemporary Art)/Master of Fine Arts**

## **The Centers For Interdisciplinary Study**

The four centers aligned under the School of Interdisciplinary Studies are exclusively teaching and research centers that support all degree programs at SFAI. They do not function as departments; instead, their goal is to produce seminars, projects, symposia, exhibitions, and lectures in and by means of which theory and practice are constantly intermixed.

### **Art and Science**

### **Media Culture**

### **Public Practices**

### **Word, Text, and Image**



# Pathways to Study

Artists' Books and New Media

Forces and Fields: Intersections of Art, Science and Technology

Artistic and Social Engagement in the Urban Domain

Works on Paper



# PATHWAYS TO STUDY

Pathways to study are intercurricular topics that cut across the course offering within the School of Studio Practice and the School of Interdisciplinary Studies. For spring 2011, we focus on artists' books; artistic and social engagement; on the intersections of art, science and technology and the value artists bring to these developments through cultural critiques; and on artists' renewed interest in working on paper. We invite you to explore these pathways to study as you choose your spring courses and to look for new ones in the coming semesters.

## ARTISTS' BOOKS AND NEW MEDIA

A succession of classes in Artists' Books and related areas explore how images and texts can work together to produce diverse interpretations of the book as a mode of creative expression. This pathway challenges students to expand their thinking of conventional forms of the Artists' Books and consider ways to intersect them with creative writing, the web and other electronic media.

Facilities and equipment that support this Pathway include Vandercook letterpresses, polymer plate making equipment, guillotine and various cutters, as well as a wide range of computers and high-resolution printers. In addition, the Anne Bremer Memorial Library holds a fine collection of Artists' Books as a resource to students.

### Undergraduate

<b>ENG-100-1</b>	(English Comp A) Investigation and Writing
<b>ENGL-101-3</b>	(English Comp B) Dreamwork
<b>ENGL-101-4</b>	(English Comp B) Critical Investigations into 21 <sup>st</sup> Century Body Politics
<b>DT-115-1</b>	Internet Tools and Concepts
<b>DT-220-3</b>	Connecting Your Work with Asia: East / West Words and Images
<b>DT-299-1/ FM-299-1</b>	Motion Graphics: Concept and Practice Using After Effects
<b>DR-220-2</b>	Expanded Storyboards: Drawing as Narrative
<b>PH-111-1</b>	The Digital Book
<b>PH-224-1</b>	Narrative Photography: Text and Image
<b>PR-206-1</b>	Artists' Books II
<b>PR-220-1/ DT-220-1</b>	Conceptual Cartography in Print

## FORCES AND FIELDS: INTERSECTIONS OF ART, SCIENCE AND TECHNOLOGY

Science and technology cascade through our culture. Every day brings reports of their discoveries: a new species of marine life, human ancestor, or elemental particle. The news also brings reports of their disorders: changes in climate, poisonous chemicals, and robotic warriors. Simultaneously, how we know what we know about the world is becoming more pictorial—our digital tools collect vast quantities of data that must be visualized to be successfully interpreted and they enable the production and distribution of billions of images each day. Artists are bringing valuable insights to these and related developments by creating cultural critiques and responses to research, collaborating with scientists, and inventing, applying, or augmenting new technologies. The courses in this pathway offer students a variety of entry points into the lively conversation between art and science and technology.

### Undergraduate

<b>CS-230-1</b>	Systems of Investigation: Animal / Human
<b>CS-301-2</b>	(Critical Theory B) Towards Other Knowledge
<b>DT-220-2</b>	Signal to Noise: Interactive Sound and Electronic Performance
<b>FM-141-1</b>	History of Film: Cyborg
<b>FM-220-1</b>	Cinema 2.0: Shared Distribution and Exhibition
<b>PR-220-1/ DT-220-1</b>	Conceptual Cartography in Print
<b>SC-206-1</b>	Nomadic Structures: Fabric Studio
<b>SC-250-1/ DT-250-1</b>	Active Wearable Objects
<b>SC-310-1</b>	Site/Context: TransNature
<b>SCIE-110-1</b>	Art and Phenomena
<b>SCIE-113-1</b>	Life Studies: Biology and Art
<b>US-118-1/ DT-118-1</b>	Regenerative Design

### Graduate

<b>ARTH-520-1</b>	A History of the Future
<b>ARTH-531-1</b>	The Other California: Intersections of LA Modern Art, Architecture and Design
<b>CS-500-1/ US-500-1</b>	Design for Living: Artifice and Agency
<b>PR-500-1</b>	Digital Technology and Contemporary Practice



## ARTISTIC AND SOCIAL ENGAGEMENT IN THE URBAN DOMAIN

This list of courses reflects both the interdisciplinary spirit of our school and our attempt to respond to one of the pressing issues of our time: what is the nature of the relationship between art, urban imagination, and social engagement? Is the aim of art, as Joseph Beuys used to think, its ability to make people free? Or is the role of art "to create a new consciousness that moves away from the immediate towards the possible," as it was for William Morris, one of Britain's most prolific 19<sup>th</sup> century political artists and utopians? From commons and commoners to alternative contexts and cityscapes, from utopian designs to new urban imaginaries, the following classes are inspired by the belief that the point of activist pedagogy in the urban domain is not to tell students how to change the world, but to show them that the world we assume to be static and sacred is in fact fluid and malleable.

All courses in this pathway satisfy an Urban Studies elective.

### Undergraduate

<b>ARTH-220-1</b>	Reconsidering the Commons
<b>DT-118-1/ US-118-1</b>	Regenerative Design
<b>FM-220-2</b>	Documentary Film Ethics
<b>NG-229-1</b>	Memory Under Construction
<b>SC-310-1</b>	Site/Context: Transnature
<b>SOCS-202-1/ US-202-1</b>	Ethnographic Media: Theory and Practice

### Graduate

<b>ARTH-531-1</b>	The Other California: Intersections of LA Modern Art, Architecture and Design
<b>CS-500-1/ US-500-1</b>	Design for Living: Artifice and Agency
<b>CS-500-2/ US-500-2</b>	Cityscapes of the Imaginary: Urban Film and Literature
<b>NG-500-1</b>	Alternative Contexts

## WORKS ON PAPER

In recent years, many artists have been turning toward works on paper as the primary focus of their practice. In a certain sense, there's nothing new about this focus, especially if we think back to the ancient Egyptians' use of papyrus or the thousand year old Asian traditions of painting with ink on silk. However, in the dynamic context of contemporary art, the renewed interest in working on paper has taken place in pointed dialogue with ongoing trends toward the dematerialization and digitization of art, and signals a noteworthy shift toward more introspective and poetic, more tactile and delicate approaches to the making of pictorial art. At the same time, because of the relative portability and modest costs of working on paper, they are particularly conducive to the mass distribution of politically pointed images into venues extending beyond traditional art institutions. The following classes highlight various and sometimes contradictory approaches to making work on paper.

### Undergraduate

<b>DR-120</b>	Drawing I and II
<b>DR-200-1</b>	Drawing II and III
<b>DR-220-1</b>	Drawing From Your Life
<b>DR-220-2</b>	Expanded Storyboards: Drawing as Narrative
<b>DT-233-1/ SC-233-1</b>	Expanded Drawing CAD/3D
<b>IN-114-1</b>	Collage
<b>PA-206-1/ DT-206-1</b>	Digital Painting: Strategies of Visualization
<b>PA-220-1</b>	Considering the Object
<b>PA-220-2</b>	Narrative Painting
<b>PH-111-1</b>	The Digital Book
<b>PR-201-1</b>	Screen Printing II
<b>PR-206-1</b>	Artist's Books II





## MEMORY UNDER CONSTRUCTION

**Aaron Eliah Terry**  
Winter Intensive

**January 4–January 14**  
Buenos Aires, Argentina

Open to Upperclassman, Undergraduates  
and Graduate Students  
Limited Space Available

### Contact for more information

Shannon Plath, Office of Student Affairs / [splath@sfai.edu](mailto:splath@sfai.edu)

Aaron Terry / [aterry@sfai.edu](mailto:aterry@sfai.edu)



# Undergraduate Curriculum and Degree Program Requirements

Major Listing

Contemporary Practice

Off Campus Study Requirements

Directed Study

Study/Travel

Internships

International Exchange

AICAD Mobility Program

Undergraduate Liberal Arts  
Requirements

Bachelor of Fine Arts  
Requirements

Bachelor of Arts Requirements



BFA

**Design and Technology**

**Film**

**New Genres**

**Painting**

**Photography**

**Printmaking**

**Sculpture**

BA

**History and Theory of  
Contemporary Art**

**Urban Studies**



# UNDERGRADUATE CURRICULUM

## **Contemporary Practice: The Interdisciplinary Foundation**

Contemporary Practice, the first year program, asks students questions that lead toward their individual creative voices. How does raw experience translate into expressive form? How can imagination connect with analysis to deepen meaning? What are your strengths and productive weaknesses? What historical narratives nourish creative work? Who is the audience for your work? How can you engage with society beyond the borders of art?

To introduce these germinal questions the program integrates studio and liberal arts courses within a culture of creativity and critique. Encompassing perception, production, analysis, communication, and reflection, the foundation sequence initiates students into the profound investigations that produce knowledge and culture.

In their first semester, entering students enroll in Contemporary Practice: Making and Meaning. This course engages students from the BFA and BA programs in a collective exploration of the creative process, the urban environment, and significant methodologies and histories. They experience first hand the range of learning options afforded by the school and urban environment, building a base for further study.

Second semester students enroll in Contemporary Practice Seminar: Seeing and Cognition. This seminar addresses the interchange between individual awareness and the environment as mediated through vision. Through readings, discussion and drawing, students develop their facility with the language of critique and their ability to think visually. All students, both BFA and BA, present work for discussion, exercising capacities for observation, description and analysis that will enrich their practice.

## **Contemporary Practice: Making and Meaning**

Contemporary Practice plunges students into intensive, structured explorations of ideas, media, and places. Interacting with a rich menu of choices and projects, students begin to define their creative or scholarly interests. On-campus sessions are structured as seminars/charrettes. In the first part of the session, students encounter historical and theoretical material related to the day's topic. They then move into charrette groups for technique demonstrations and studio work in visual art, writing, sound, or other media. Work is presented at the close of the session.

Following the initial orientation sessions, students select the media they wish to explore for each project. For example, a student interested in photography may sign up for a charrette group using

photograms to make portraits. A student in art history and theory might approach the question of portraiture as part of a group writing scripts for a podcast portrait.

The course also includes off-campus sessions introducing students to the resources of the urban environment and the creative study of urban space.

## **Contemporary Practice Seminar: Seeing and Cognition**

This seminar investigates the complex feedback loop connecting brain, body, and environment as made visible in the practice of drawing. The emphasis is on drawing as a mode of thought embedded within and creating. Cultural context-marks such as traffic signs and explanatory sketches are included on the continuum of meaningful drawings, along with the marks designated "art." From the moment humans open their eyes, they interpret and respond to the world through a process called "vision." This process is active and formative, shaping human experience at all levels. Visual/conceptual experiences such as "figure and ground" which have cultural application in literature, film, biology, and physics as well as in art, are illuminated and focused through the contextual study of drawing. The skills in observation, description, and analysis this study develops are then applied to the discussion of student work. Both BFA and BA students present work for critique as the group translates the ideas studied into individual and specific commentary.

## **Off-campus Study Requirement**

All undergraduate students are required to complete six units of off-campus study toward their degree. These units may be taken at anytime between a student's sophomore and senior years. Courses that count for off-campus study may satisfy studio, liberal arts, or art history degree requirements. The following are examples of courses that will satisfy the requirement.

Every semester each of a selection of regularly offered courses has a significant off-campus component; in these courses, class content is explored through a series of seminars, meetings, and visits to locations in the city and beyond. Look for the notice at the end of the course description.

## **For Spring 2011, the following courses fulfill three units of the six-unit off-campus study requirement**

- |                 |  |
|-----------------|--|
| <b>IN-396-1</b> | Internship                                   |
| <b>NG-299-1</b> | Memory Under Construction (Intensive)        |
| <b>PH-220-2</b> | Large Scale Projects: Calculated Reason      |
| <b>PR-500-1</b> | Digital Technology and Contemporary Practice |

## **Directed Study**

Directed study provides students with the possibility of realizing studio practice outside the institutional setting and outside of the city, state, or country.



### Study/Travel

Study/travel is offered during the summer and winter sessions to a variety of places in the United States and abroad. Through a combination of travel and formal classes, study/travel immerses a student in the history and culture of a particular place. Study/travel ranges in duration, the minimum being two weeks.

### Internships

Internships are an opportunity for students to develop an extended relationship with a group, nonprofit or business. The goal is for students to experience the broader world of work, career, and community.

### International Exchange

International exchange programs allow SFAI undergraduate students to study for one semester at an exchange partner institution in another country while being officially registered at SFAI. All tuition payments are made to SFAI, and all credits are fully transferable to the undergraduate program. SFAI has established exchange programs with the following international schools:

**Akademie Výtvarných Umení** – Prague, Czech Republic  
**Bezalel Academy of Arts and Design** – Jerusalem, Israel  
**Chelsea College of Art and Design** – London, England  
**École Nationale Supérieure des Beaux-Arts** – Paris, France  
**Glasgow School of Art** – Glasgow, Scotland  
**Gerrit Rietveld Academie** – Amsterdam, Holland  
**Korea National University of the Arts** – Seoul, Korea  
**Valand School of Fine Arts** – Goteborg, Sweden

### AICAD Mobility Program

The AICAD Mobility program offers undergraduate students an opportunity to participate in a one-semester exchange program at another US or Canadian art school. The program is sponsored by the Association of Independent Colleges of Art and Design. A complete list of participating schools is available in the Student Affairs Office.

## UNDERGRADUATE LIBERAL ARTS REQUIREMENTS

### Three-year Core Course Sequence

The liberal arts requirement offers students grounding in the humanities and the social and natural sciences. It is founded on the premise that reading and writing are the principal means of engaging and understanding the world around us. A three year sequence of core courses anchors the liberal arts requirements:

- |               |  |
|---------------|--|
| <b>Year 1</b> | ENGL-100 and ENGL-101/followed by the submission of a Writing Portfolio* |
| <b>Year 2</b> | HUMN-200 and HUMN-201/Humanities Core A and Humanities Core B            |
| <b>Year 3</b> | CS-300 and CS-301/Critical Theory A and B                                |

The sequence of courses emphasizing critical thinking, reading, and writing allows a student to arrive at a more complex understanding and experience of his or her practice in light of literature, history, philosophy, criticism and art history.

### The Writing Program

The Writing Program (the first year of the curriculum) is the foundation of a student's progression through the School of Interdisciplinary Studies. Writing courses are designed to develop skills in critical reading and analysis, with an emphasis on recognizing and crafting persuasive arguments. The small seminar format of writing program classes allows for close contact with faculty and substantial feedback on writing in progress.

### Placement

Based on applicable transfer credit and the results of the Writing Placement Exam (WPE) administered at new-student orientation, students are required to successfully complete the Writing Program as stated in their placement letter. All placements are final, and students will be notified by letter of the requirements they must complete following the faculty assessment of the WPE.

\* Transfer students who receive SFAI transfer credit for ENGL-100 and 101 may be required to fulfill a Continuing Practices of Writing requirement (ENGL-102) based on the score of their Writing Placement Exam. These students are not currently required to submit a portfolio upon completing Continuing Practices of Writing.



There are four paths to completing the Writing Program sequence.

**Entering Freshmen and Transfer Students without Any Composition A Credit**

- ENGL-090** Seeing and Writing (this course may be required based on WPE score)
- ENGL-100** Investigation and Writing
- ENGL-101** Nonfiction Writing

**Transfer Students with Composition A Credit**

- ENGL-100** Investigation and Writing
- ENGL-101** Nonfiction Writing

**Transfer Students with Composition A and Composition B Credit**

- ENGL-102** Continuing Practices of Writing

**Second-degree Candidates**

The successful completion of the Writing Program is required for subsequent enrollment in Humanities Core A and Humanities Core B (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300 and CS-301) courses. Second-degree candidates may submit a Writing Portfolio in lieu of taking the Writing Placement Exam to determine their placement in the Writing Program.

## LIBERAL ARTS COURSES

**ENGL-090-Seeing and Writing**

A noncredit course to be followed by Investigation and Writing and then Nonfiction Writing.

**ENGL-100-Investigation and Writing**

Focused on development in writing, analytical thinking, reading and discussion skills. To be followed by Nonfiction Writing.

**ENGL-101-Nonfiction Writing**

Focused development in writing with an emphasis on analysis, culminating in the submission of a passing Writing Portfolio. Nonfiction Writing students who do not pass the Writing Portfolio may not enroll in Humanities Core A and B (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300 and CS-301) courses.

**ENGL-102-Continuing Practices of Writing**

Students with composition transfer credit may be required to enroll in Continuing Practices of Writing based on their Writing Placement Exam score. If placed in ENGL-102, this course is a graduation requirement and a prerequisite for enrollment in Humanities Core A and B (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300 and CS-301) courses. Continuing Practices of Writing is a credit course and may be used to meet a studio elective or liberal arts elective requirement.

**The Humanities 200 Sequence**

Humanities Core A (HUMN-200) and B (HUMN-201) develop historical understandings of the philosophical, social, political and economic issues that have significantly shaped human life. Course offerings for Humanities Core A include a thematic or regional emphasis, and date from antiquity through 1500. Humanities Core B explores the emergence of the modern era from a global perspective (approximately 1500–1900). These courses enhance analytical skill and develop oral and written expression to prepare students for the critical theory sequence and other advanced work.

**Mathematics**

A college-level mathematics course designed to advance basic competency.

**Science**

A science course covering the theory and history of such topics as astronomy, biology, and physics.

**Social Science**

A focused examination of social systems such as psychology, history, and political science.

**Studies in Global Culture**

Coursework that concentrates on the contributions of diverse culture; ethnicities, genders and sexual orientations not focused upon in the standard Western/European curriculum.

**Liberal Arts Elective**

Any liberal arts course.

**CS-300-Critical Theory A**

Twentieth-century cultural history and theory. Completion of Humanities Core A and B (HUMN-200 and HUMN-201) and the Writing Program (ENGL-100 and ENGL-101 or ENGL-102) is required for this course. This course is a SFAI residency requirement and not accepted in transfer.



**CS-301-Critical Theory B**

Special topics in twentieth-century cultural history and theory. Completion of Humanities Core A and B (HUMN-200 and HUMN-201), the Writing Program (ENGL-100 and ENGL-101 or ENGL-102), and Critical Theory A (CS-300) is required for this course. This course is an SFAI residency requirement and not accepted in transfer.

**ART HISTORY REQUIREMENTS****Global Art History**

A course focused upon varied aspects of art history from prehistory to the Middle Ages.

**Modernism and Modernity**

A course focused upon varied aspects of art history from the Renaissance to the mid-twentieth century.

**Contemporary Art Now**

A course focused upon contemporary art in North America and Europe from the 1950s to the present.

**Art History Elective**

Any undergraduate art history course.

**History of the Major**

A course focused on the history of the medium.

**For Spring 2011 the following courses satisfy the Studies in Global Cultures Requirement**

ENGL-101-4	(English Comp B) Critical Investigations into 21 <sup>st</sup> Century Body Politics
ENGL-102-1	(Continuing Practices of Writing) Native American Novels and Films
HUMN-201-1	(Humanities Core B) Origins of the Modern World: East / West Encounters
HUMN-201-2	(Humanities Core B) Looking South to North: Subaltern Perspectives in Western Civilization, 1519 to 1950
CS-301-1	(Critical Theory B) Theories in Third Cinema
NG-299-1	Memory Under Construction (Intensive)
PR-220-2	Relief Printing Through Social Investigation
SOCS-202-1/ US-202-1	Ethnographic Media: Theory and Practice

**For Spring 2011 the following courses satisfy the Critical Studies Elective Requirement**

ARTH-220-1	Reconsidering the Commons
CS-301-1	(Critical Theory B) Theories in Third Cinema
CS-301-2	(Critical Theory B) Towards Other Knowledge
CS-301-3	(Critical Theory B) Trauma, Resilience, and Creative Practice
ENGL 101-1	(English Comp B) Vision and Revision
ENGL-101-2	(English Comp B) On Violence
ENGL-101-3	(English Comp B) Dreamwork
ENGL-101-4	(English Comp B) Critical Investigations into 21 <sup>st</sup> Century Body Politics
HUMN-200-1	(Humanities Core A) Democracy, Empire, and Power in the Pre-Modern "West"
HUMN-201-1	(Humanities Core B) Origins of the Modern World: East / West Encounters
HUMN-201-2	(Humanities Core B) Looking South to North: Subaltern Perspectives in Western Civilization, 1519 to 1950
FM-141-1	History of Film: Cyborg
FM-220-1	Cinema 2.0: Shared Distribution Between Université Paris I Pantheon-Sorbonne and SFAI
FM-220-3	Documentary Film Ethics
NG-220-1	Art Outside
PR-220-2	Relief Printing Through Social Investigation

**For Spring 2011 the following courses satisfy the Urban Studies Elective Requirement**

ARTH-220-1	Reconsidering the Commons
SOCS-202-1/ US-202-1	Ethnographic Media: Theory and Practice
US-118-1/ DT-118-1	Regenerative Design
NG-299-1	Memory Under Construction
FM-220-1	Cinema 2.0: Shared Distribution Between Université Paris I Pantheon-Sorbonne and SFAI
NG-204-1	Installation: Anti-Object
NG-220-1	Art Outside
SC-310-1	Site/Context: TransNature



# BACHELOR OF FINE ARTS

Total units required for BFA degree: 120  
Maximum units accepted in transfer: 60

No more than 24 units may be transferred into liberal arts and art history combined. No more than 12 units of major studio accepted as transfer credit. Up to 24 units maybe transferred into elective studio. All entering students are required to take a Writing Placement Examination upon matriculating.

## Liberal Arts

Requirements (units)	33
Investigation and Writing*	3
Nonfiction Writing*	3
Humanities Writing	3
Humanities Core A	3
Humanities Core B	3
Science	3
Mathematics	3
Social Science	3
Studies in Global Culture	3
Elective	3
Critical Theory A*	3
Critical Theory B*	3

**All BFA students must complete the liberal arts requirements for their degree.**

\*Writing Placement Examination required upon matriculation.

\* Must be taken at SFAI.

## Design and Technology

Liberal Arts Requirements	33
Studio Requirements	72
Contemporary Practice	6
Frameworks of Design and Technology	3
Introduction to Activating Objects	3
Distribution I	3
Video Distribution	3
Distribution II	3
Design and Technology Electives	15
Senior Review Seminar	3
Electives in any studio discipline	30

*Courses that fulfill the distribution requirement are indicated each semester in the course descriptions.*

## Film

Liberal Arts Requirements	33
Studio Requirements	72
Contemporary Practice	6
Introduction to Film	3
History of Film or Special Topics in Film History	3
Distribution I	9
Advanced Film	3
Film Electives	15
Senior Review Seminar	3
Electives in any studio discipline	30

## Art History Requirements

Art History Requirements	15
Global Art History	3
Modernism and Modernity	3
Contemporary Art Now	3
Art History: Reproducibility	3
Art History Elective	3

**Total 120**

## Art History Requirements

Art History Requirements	15
Global Art History	3
Modernism and Modernity	3
Contemporary Art Now	3
History of Film	3
Art History Elective	3

**Total 120**



# BACHELOR OF FINE ARTS

Total units required for BFA degree: 120  
Maximum units accepted in transfer: 60

Courses that fulfill the distribution requirement are indicated each semester in the course descriptions.

## New Genres

Liberal Arts Requirements 33  
Studio Requirements 72

Contemporary Practice	6
New Genres I	3
Issues and Contemporary Artists	3
New Genres II	3
Installation/Distribution	3
Video Distribution	3
Performance Document: Photoworks	3
New Genres Electives	15
Senior Review Seminar	3
Electives in any studio discipline	30

## Painting

Liberal Arts Requirements 33  
Studio Requirements 72

Contemporary Practice	6
Drawing I	3
Painting I	3
Drawing Electives	9
Painting Electives	18
Senior Review Seminar	3
Electives in any studio discipline	15

## Photography

Liberal Arts Requirements 33  
Studio Requirements 72

Contemporary Practice	6
Photography I	3
Understanding Photography	3
Technical Electives	6
Digital Photography I	3
Digital Photography II	3
Conceptual Electives	6
History of Photography II	3
Photography Electives	6
Senior Review Seminar	3
Electives in any studio discipline	30

Art History Requirements 15

Global Art History	3
Modernism and Modernity	3
Contemporary Art Now	3
History of New Genres	3
Art History Elective	3

**Total 120**

Art History Requirements 15

Global Art History	3
Modernism and Modernity	3
Contemporary Art Now	3
Art History Elective	6

**Total 120**

Art History Requirements 15

Global Art History	3
Modernism and Modernity	3
Contemporary Art Now	3
History of Photography I	3
Art History Elective	3

**Total 120**



# BACHELOR OF FINE ARTS

Total units required for BFA degree: 120

Maximum units accepted in transfer: 60

## Printmaking

Liberal Arts Requirements

33

Studio Requirements

72

Contemporary Practice 6  
 Printmaking I 3  
 Drawing I 3  
 Intermediate Printmaking 6  
 Advanced Printmaking 3  
 Printmaking Electives 18  
 Senior Review Seminar 3  
 Electives in any studio discipline 30

## Sculpture

Liberal Arts Requirements

33

Studio Requirements

72

Contemporary Practice 6  
 Beginning Sculpture 6  
 Drawing 3  
 Intermediate Sculpture 6  
 Advanced Sculpture 6  
 Sculpture Electives 9  
 Interdisciplinary or New Genres Elective 3  
 Senior Review Seminar 3  
 Electives in any studio discipline 30

## Art History Requirements

15

Global Art History 3  
 Modernism and Modernity 3  
 Contemporary Art Now 3  
 History of Printmaking 3  
 Art History Elective 3

**Total**

**120**

## Art History Requirements

15

Global Art History 3  
 Modernism and Modernity 3  
 Contemporary Art Now 3  
 History of Sculpture 3  
 Art History Elective 3

**Total**

**120**



## BACHELOR OF ARTS

Total units required for BA degree: 120  
Maximum units accepted in transfer: 60

### BA History and Theory of Contemporary Art

No more than 24 units may be transferred into studio and general electives combined. No more than 27 units of liberal arts accepted in transfer. No more than 9 units of art history accepted in transfer.

### BA Urban Studies

No more than 36 units may be transferred into liberal arts, art history, and urban studies combined. No more than 24 units may be transferred into studio and general electives combined. All entering students are required to take a Writing Placement Examination upon matriculating.

#### Liberal Arts

Requirements (units)	33
Investigation and Writing*	3
Nonfiction Writing*	3
Humanities Writing	3
Humanities Core A	3
Humanities Core B	3
Science	3
Mathematics	3
Social Science	3
Studies in Global Culture	3
Elective	3
Critical Theory A*	3
Critical Theory B*	3

**All BA students must complete the liberal arts requirements for their degree.**

\*Writing Placement Examination required upon matriculation.

\*Must be taken at SFAI.

#### History and Theory of Contemporary Art

Liberal Arts Requirements	33
Art History, Theory, & Criticism Requirements	54
Studio Requirements	15
General Electives	18
Global Art History	3
Modernity and Modernism	3
Contemporary Art Now	3
Dialogues in Contemporary Art	6
Art History Electives	18
Critical Studies Electives	15
Interdisciplinary Research Colloquium	3
Thesis Colloquium	3
Contemporary Practice	6
Elective in any studio discipline	9
<b>Total</b>	<b>120</b>

#### Urban Studies

Liberal Arts Requirements	33
Urban Studies Requirements	54
Studio Requirements	24
General Electives	9
Global Art History	3
Modernity and Modernism	3
Contemporary Art Now	3
Dialogues in Contemporary Art	3
Media and Cultural Geography	3
Urban Theory	3
Critical Studies Electives	9
City Studio Practicum	3
Urban Studies Electives	18
Interdisciplinary Research Colloquium	3
Thesis Colloquium	3
Contemporary Practice	6
Electives in any studio discipline	18
<b>Total</b>	<b>120</b>



# Graduate Curriculum and Degree Program Requirements

Major Listing

Full Time MFA Requirements

Low Residency MFA Program

MFA/PB Studio Space

MA/MFA/PB Sample Schedule



**MFA**

Full-time and Low-residency

**PB**

Post-Baccalaureate Certificate

**Design and Technology**

**Film**

**New Genres**

**Painting**

**Photography**

**Printmaking**

**Sculpture**

**MA**

**Exhibition and  
Museum Studies**

**History and Theory of  
Contemporary Art**

**Urban Studies**

**MA/MFA**

Dual Degree

**History and Theory of  
Contemporary Art**



# GRADUATE CURRICULUM

## Full-time MFA Requirements and Guidelines

The MFA program is intended to be a full-time, four-semester program of study. All MFA students are subject to the following policies:

MFA students have a maximum of three years to complete the degree. This includes time off for a leave of absence.

MFA students must enroll in at least three units of Graduate Tutorial and three units of Graduate Critique Seminar per semester.

No more than two Graduate Tutorials may be scheduled for each semester. Exceptions to this require permission from the Dean of Academic Affairs.

No more than two Graduate Critique Seminars may be scheduled for each semester. Exceptions to this require permission from the Dean of Academic Affairs.

Full-time status is achieved by enrolling in 12 credit hours during the Fall and Spring semesters. Part-time MFA students should discuss their academic plan with the Dean of Academic Affairs. To complete the program in two years, students need 15 units each semester.

MFA students must complete all outstanding coursework by the end of the summer session following participation in the MFA Graduate Exhibition.

**Prerequisites:** all students must enter the MFA Program with six units of art history; three units of modern or contemporary history/theory and three additional art history units. If needed, students may be requested to fulfill these prerequisites within their first year of MFA study at SFAI. These prerequisite art history credits will count towards a student's elective credit.

**Teaching Assistant Stipends:** graduate students who wish to be teaching assistants in the third or fourth semester of their graduate programs may apply prior to priority registration for the term in which they wish to TA. All teaching assistantships are limited to regularly scheduled on-campus courses and carry no academic credit. All selected students will be eligible for TA stipends.

**MFA Graduate Exhibition:** graduate students must register for the MFA Graduate Exhibition in their final semester. All graduating students must Register for the Spring MFA Graduate Exhibition and pay a MFA Graduate Exhibition fee of \$260. No credits are awarded, but participation is required for the degree. Please note that there are mandatory MFA Graduate Exhibition meetings in both the fall and spring semesters, for example, fall MFA catalogue preparation meetings (dates, times and meeting rooms to be announced).

The Graduate Lecture Series is required for all first-year MFA, MA, and Dual Degree students and strongly recommended for all other graduate and Post-Bac students.

## Low-residency MFA Program

Designed for working artists, teachers, and other art professionals, the Low-residency MFA curriculum broadens and advances the conceptual, critical, historical, and practical knowledge needed to develop and sustain an active contemporary studio practice. It features a flexible schedule that permits students to study with SFAI resident and visiting faculty for three or four summers. Students in the three-year program enroll in 20 units per year; students in the four-year program enroll in 15 units per year, for a total of 60 units.

## MFA and PB Studio Space

The studios at the SFAI Graduate Center provide workspace for both the MFA and PB certificate programs. Studio spaces in the Graduate Center vary in size and function to accommodate the various needs (e.g., photographic, digital, sculptural) students may have during their time at SFAI. Students may be assigned to a group studio or to an individual studio, and assignments are based on information gathered from studio reservation forms and seniority in the program. Studios are for the specific use of creating work related to a student's degree and are not to be used for storage or living. MFA students to whom space is allocated may retain their space for four consecutive semesters. Post-Baccalaureate students may retain their space for two consecutive semesters. Students must be registered for at least nine credits to be eligible for a studio. Students on a leave of absence are not eligible for studios. Students returning from a leave of absence are responsible for contacting the studio manager to make arrangements for studio space as early as possible. Studios are accessible 24 hours/day. Workshop equipment areas and checkout areas are open eight hours a day, Monday through Friday, and on weekends. AV checkout is open from 10:00 am to 6:00 pm, and the wood shop is open from noon to 6:00 pm. These areas are closed on all holidays and scheduled periods of maintenance.



**Master of Fine Arts (full-time)**

Graduate Tutorial	12
Graduate Critique Seminar	12
Electives	21
Art History	9
Critical Studies	6
Graduate Lecture Series	0
Intermediate Review	0
Final Review	0
MFA Graduation Exhibition	0
<b>Total</b>	<b>60</b>

**Master of Fine Arts (low-residency)**

Critical Studies	3
Art History	9
Critique Seminar	12
Guided Study/Winter and Summer Review	12
Electives	24
Intermediate Review	0
Final Review	0
Visiting Artist Lecture Series	0
MFA Graduation Exhibition	0
<b>Total</b>	<b>60</b>

**Semester 1**

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History	3
Critical Studies Seminar	3
Elective	3
Graduate Lecture Series	0

**Semester 2**

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History	3
Critical Studies Seminar	3
Elective	3
Graduate Lecture Series	0
Studio/Intermediate Review	0

**Semester 3**

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History	3
Electives	6

**Semester 4**

Graduate Critique Seminar	3
Graduate Tutorial	3
Elective	9
Final Review	0
MFA Graduation Exhibition	0
<b>Total</b>	<b>60</b>

**Year 1**

Graduate Critique Seminar	3
Art History	3
Electives	6
Guided Study/Winter Review	1.5/4
Guided Study/Summer	1.5/4

**Year 2**

Graduate Critique Seminar	3
Art History	3
Elective	3
Critical Studies	3
Intermediate Review	0
Guided Study/Summer	1.5/4
Guided Study/Summer	1.5/4

**Year 3**

Graduate Critique Seminar	3
Art History	3
Electives	6
Final Review (three-year program)	0
Guided Study/Summer	1.5/4
Guided Study/Summer	1.5/4
MFA Graduate Exhibition (three-year program)	0

**Year 4**

Graduate Critique Seminar	3
Art History	3
Electives	6
Final Review	0
Guided Study/Winter	1.5
Guided Study/Summer	1.5
MFA Graduate Exhibition	0
<b>Total</b>	<b>60</b>

*Students enrolled in the three-year program will register for four units of Guided Study for Fall and Spring Semesters and be required to present more work during their Winter and Summer Reviews. Students enrolled in the four-year program will register for 1.5 units of Guided Study for Fall and Spring Semesters.*



**Master of Arts in History and Theory of Contemporary Art**

Issues and Theories of Contemporary Art	3
Global Perspectives of Modernity	3
Culture Industry and Media Matters	3
Research and Writing Colloquium	3
Critical Studies Electives	6
Art History Seminar Electives	6
Cognates (other electives)	0
Graduate Lecture Series	0
Thesis I	6
Thesis II	6
<b>Total</b>	<b>42</b>

**Semester 1**

Global Perspectives of Modernity	3
Issues and Theories of Contemporary Art	3
Art History or Critical Studies Electives	6
Graduate Lecture Series	0

**Semester 2**

Research and Writing Colloquium	3
Culture Industry and Media Matters	3
Art History or Critical Studies Electives	6
Graduate Lecture Series	0

**Semester 3**

Cognate (other electives)	3
Thesis I: Independent Investigations	3
Thesis II: Collaborative Projects	3

**Semester 4**

Cognate (other electives)	3
Thesis I: Independent Investigations	3
Thesis II: Collaborative Projects	3

<b>Total</b>	<b>42</b>
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**Master of Arts in Exhibition and Museum Studies**

Research and Writing Colloquia	3
Global Perspectives of Modernity	3
Culture Industry and Media Matters	3
Theories of Art and Culture	3
Electives in Art History, Critical Studies, or Topics Seminars	9
Cognates (other electives)	9
Graduate Lecture Series	0
Thesis I	6
Thesis II	6
Practicum	6
<b>Total</b>	<b>48</b>

**Semester 1**

Global Perspectives of Modernity	3
Theories of Art and Culture	3
Cognate (other electives)	6
Electives in Art History, Critical Studies, or Topics Seminars	3
Graduate Lecture Series	0

**Semester 2**

Research and Writing Colloquia	3
Culture Industry and Media Matters	3
Cognate (other electives)	3
Electives in Art History, Critical Studies, or Topics Seminars	3
Graduate Lecture Series	0
Summer Practicum	6

**Semester 3**

Thesis I: Independent Investigations	3
Thesis II: Collaborative Projects	3
Electives in Art History, Critical Studies, or Topics Seminars	3

**Semester 4**

Thesis I: Independent Investigations	3
Thesis II: Collaborative Projects	3
Cognate (other electives)	3

<b>Total</b>	<b>48</b>
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**Post-Baccalaureate Certificate**

<b>Semester 1</b>	
Post-Baccalaureate Seminar	3
Art History (UG/GR)	3
Tutorial (UG/GR)	3
Undergraduate electives	6
<b>Semester 2</b>	
Post-Baccalaureate Seminar	3
Art History (UG/GR)	3
Critical Studies Seminar (UG/GR)	3
Undergraduate electives	6
<b>Total</b>	<b>30</b>



## Master of Arts in Urban Studies

Research and Writing Colloquium	3
Global Perspectives of Modernity	3
Culture Industry and Media Matters	3
Frameworks for Art and Urbanism	3
Urban Studies Seminar Electives	9
Cognates (other electives)	9
Practicum	6
Graduate Lecture Series	0
Thesis I	6
Thesis II	6
<b>Total</b>	<b>48</b>

## Dual Degree Master of Arts in History and Theory of Contemporary Art/Master of Fine Arts (full-time)

Graduate Tutorial	12	Global Perspectives of Modernity	3
Graduate Critique Seminar	12	Culture Industry and Media Matters	3
Art History Seminar Electives	9	Research and Writing Colloquia	3
Critical Studies	6	Thesis I	3
Graduate Lecture Series	0	Thesis II	3
Intermediate Review	0	Final Review	0
Issues and Theories of Contemporary Art	3	MFA Graduate Exhibitions	0
<b>Total</b>		<b>Total</b>	<b>78</b>

### Semester 1

Global Perspectives of Modernity	3
Frameworks for Art and Urbanism	3
Urban Studies Seminar Electives	3
Cognate (other electives)	3
Graduate Lecture Series	0

### Semester 2

Research and Writing Colloquia	3
Culture Industry and Media Matters	3
Urban Studies Seminar Electives	3
Cognate (other electives)	3
Graduate Lecture Series	0
Summer Practicum	6

### Semester 3

Thesis I: Independent Investigations	3
Thesis II: Collaborative Projects	3
Seminar Electives	3

### Semester 4

Thesis I: Independent Investigations	3
Thesis II: Collaborative Projects	3
Cognate (other electives)	3
<b>Total</b>	<b>48</b>

### Semester 1

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Elective	3
Critical Studies Elective	3
Other Elective (includes studio)	3
Graduate Lecture Series	0

### Semester 2

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Elective	3
Critical Studies Elective	3
Other Elective (includes studio)	3
Graduate Lecture Series	0
Graduate Studio	0
Intermediate Review	0

### Semester 3

Graduate Critique Seminar	3
Graduate Tutorial	3
Issues and Theories of Contemporary Art	3
Global Perspectives on Modernity	3
Art History/Critical Studies/Exhibition and Museum Studies Elective	3

### Semester 4

Graduate Critique Seminar	3
Graduate Tutorial	3
Research and Writing Colloquium	3
Culture Industries and Media Matters	3
Art History/Critical Studies/Exhibition and Museum Studies Elective	3
Graduate Studio Final Review	0
MFA Graduate Exhibition and Catalogue	0

### Semester 5

Thesis I	3
Thesis II	3
Teaching Practicum or Art History or Critical Studies Elective	3

### Semester 6

Thesis I	3
Thesis II	3
Teaching Practicum or Art History or Critical Studies Elective	3



# Course Schedule

How to Read the Course  
Schedule

Room Locations and  
Abbreviations

Course Schedule



## HOW TO READ THE COURSE SCHEDULE

# <sup>1</sup>ARTH-<sup>2</sup>100-<sup>3</sup>01

**1** The letters on the left of the first hyphen indicate the discipline in which the course is offered.

**2** The number between the two hyphens indicates the level of the course. (*see below*)

- 000** Skill Development
- 100** Beginning to Intermediate
- 200** Intermediate
- 300** Intermediate to Advanced
- 400** Post-Baccalaureate
- 500** Graduate Level

**3** The number on the right of the second hyphen indicates the section of the course.

### **800 Chestnut St. Campus**

<b>DMS2</b>	Digital Media Studio
<b>MCR</b>	McMillian Conference Room
<b>LH</b>	Lecture Hall
<b>PSR</b>	Photo Seminar Room (above Studio 16A)
<b>1, 2, 3</b>	Printmaking Studios
<b>8, 26</b>	Film Studios
<b>9, 10</b>	New Genres Studios
<b>13, 14</b>	Drawing Studios
<b>16A</b>	Photo Studio (up stairway, past Student Affairs)
<b>16C</b>	Seminar Room (up stairway, past Student Affairs)
<b>105, 106</b>	Sculpture Studios
<b>113</b>	Interdisciplinary Honors Studios
<b>114</b>	Painting Studio
<b>115</b>	Stone Painting Studio
<b>116</b>	Painting Studio
<b>117</b>	Interdisciplinary Studio
<b>18</b>	Seminar Room (beyond Student Affairs)
<b>20A</b>	Digital Media Studio (lower level, near Jones St. Entrance)

### **2565 Third Street Graduate Center**

<b>3LH</b>	Third Street Lecture Hall
<b>3SR1</b>	Third Street Seminar Room #1
<b>3SR2</b>	Third Street Seminar Room #2
<b>3SR3</b>	Third Street Seminar Room #3
<b>3SR4</b>	Third Street Seminar Room #4
<b>3RR</b>	Third Street Reading Room
<b>INST A</b>	Third Street Installation Room A



# SPRING 2011 UNDERGRADUATE COURSES

## SCHOOL OF INTERDISCIPLINARY STUDIES

Course Code	Title	Faculty	Day	Time	Location
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### ART HISTORY

ARTH-101-1	Modernity and Modernism	Clark Buckner	T	4:15-7:00	LH
ARTH-202-1	Dialogues in Contemporary Art	Glen Helfand	M	4:15-7:00	18
ARTH-220-1	Reconsidering the Commons	Terri Cohn	T	9:00-11:45	18
ARTH-226-1	Art2K: Historicizing Contemporary Practices	Krista Lynes	TH	1:00-3:45	18
ARTH-324-1	"Duchampitis"	Claire Daigle	T	1:00-3:45	18
ARTH-398-1	Directed Study	TBA			
ARTH-390-1	Thesis Colloquium	TBA			

### CRITICAL STUDIES

CS-230-1	Systems of Investigation: Animal/Human	Meredith Tromble	T	4:15-7:00	18
CS-300-1	Critical Theory A	Robin Balliger	TH	1:00-3:45	MCR
CS-301-1	Critical Theory B: Theories in Third Cinema	Krista Lynes	W	1:00-3:45	18
CS-301-2	Critical Theory B: Towards Other Knowledge	Andrej Grubacic	TH	4:15-7:00	18
CS-301-3	Critical Theory B: Trauma, Resilience, and Creative Practice	Susan Greene	W	9:00-11:45	18

### ENGLISH

ENGL-090-1	Language Support for Non-Native Speakers of English	Rebekah Sidman-Taveau	T/TH	1:00-3:45	16A
ENGL-095-1	Seeing and Writing	Nicole Johnson	TH	1:00-3:45	20B
ENGL-100-1	English Comp A: Investigation and Writing	Christina Boufis	M	9:00-11:45	18
ENGL-101-1	English Comp B: Vision and Revision	Christina Boufis	M	1:00-3:45	18
ENGL-101-2	English Comp B: On Violence	Robin Tremblay McGaw	T	4:15-7:00	MCR
ENGL-101-3	English Comp B: Dreamwork	Cameron MacKenzie	W	4:15-7:00	18
ENGL-101-4	English Comp B: Critical Investigations into 21 <sup>st</sup> Century Body Politics	Ella Diaz	TH	1:00-3:45	LH
ENGL-102-1	Continuing Practices of Writing: Native American Novels and Films	Ben Perez	TH	4:15-7:00	MCR

### HUMANITIES

HUMN-200-1	Humanities Core A: Democracy, Empire, and Power in the Pre-Modern "West"	Eddie Yuen	W	1:00-3:45	MCR
HUMN-201-1	Humanities Core B: Origins of the Modern World: East/West Encounters	Carolyn Duffey	F	1:00-3:45	20B
HUMN-201-2	Humanities Core B: Looking South to North: Subaltern Perspectives in Western Civilization, 1519 to 1950	Ella Diaz	T	1:00-3:45	MCR

### MATHEMATICS

MATH-102-1	Mathematical Methods: A Project Oriented Approach	Mary Whelan	M	7:30-10:15	18
MATH-103-1	Mathematical and Computer Processes	Nick Lally	TH	4:15-7:00	DMS2



Course Code	Title	Faculty	Day	Time	Location
<b>SCIENCE</b>					
SCIE-110-1	Art and Phenomena	Thomas Humphrey	F	1:00–3:45	Exploratorium
SCIE-113-1	Life Studies: Biology and Art	Meredith Tromble / Justin Schuetz	TH	4:15–7:00	16A

## SOCIAL SCIENCE

SOCS-202-1 US-202-1	Ethnographic Media: Theory and Practice	Thor Anderson	TH	4:15–7:00	LH
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## URBAN STUDIES

US-118-1 DT-118-1	Regenerative Design	Nik Bertulis	T	1:00–3:45	26
US-202-1 SOCS-202-1	Ethnographic Media: Theory and Practice	Thor Anderson	TH	4:15–7:00	LH
US-390-1	Thesis Colloquium	TBA			

## SCHOOL OF STUDIO PRACTICE

### INTENSIVES

CE-199-1 PA-199-1	China Paint Studio	John deFazio	M–F	9:00–4:45	106
DT-299-1 FM-299-1	Motion Graphics: Concept and Practice Using After Effects	Greg Lemon	M–F	9:30–6:30	DMS2
NG-299-1	Memory Under Construction	Aaron Terry	January 4–14, 2011		Travel

### CONTEMPORARY PRACTICES

CP-101-1	Seeing and Cognition	JD Beltran	F	9:00–11:45	LH/26
CP-101-2	Seeing and Cognition	Amy Berk	F	9:00–11:45	LH/13
CP-101-3	Seeing and Cognition	Terri Cohn	F	9:00–11:45	LH/18
CP-101-4	Seeing and Cognition	Ian McDonald	F	9:00–11:45	LH/106
CP-101-5	Seeing and Cognition	Bijan Yashar	F	9:00–11:45	LH/10

### DESIGN AND TECHNOLOGY

DT-115-1	Internet Tools and Concepts	Adrian Ortiz	M/W	4:15–7:00	DMS2
DT-118-1 US-118-1	Regenerative Design	Nik Bertulis	T	1:00–3:45	26
DT-206-1 PA-206-1	Digital Painting: Strategies of Visualization	Mark Van Proyen	M/W	1:00–3:45	14/DMS2
DT-216-1 FM-216-1	Intermediate 3D Modeling and Animation	Greg Lemon	T/TH	1:00–3:45	DMS2
DT-220-1 PR-220-1	Conceptual Cartography in Print	Adriane Colburn	T/TH	4:15–7:00	16C
DT-220-2	Signal to Noise: Interactive Sound and Electronic Performance	Andrew Benson	T/TH	7:30–10:15	DMS2
DT-220-3	Connecting Your Work with Asia: East/West Words and Images	Paul Klein / Robin Gianattassio-Malle	T	1:00–3:45	20B



Course Code	Title	Faculty	Day	Time	Location
DT-220-4	Conceptual Gaming	Greg Lemon	T/TH	4:15-7:00	DMS2/26
DT-233-1 SC-233-1	Expanded Drawing/CAD	John Roloff	M/W	9:00-11:45	20A
DT-250-1 SC-250-1	Active Wearable Objects	Chris Palmer	M	4:15-7:00 7:30-10:15	105
DT-299-1 FM-299-1	Motion Graphics: Concept and Practice Using After Effects (Intensive)	Greg Lemon	M-F	9:30-6:30	DMS2
DT-380-1 FM-380-1	Undergraduate Tutorial	Paul Klein	T	4:15-7:00	20B

## DRAWING

DR-120-1	Drawing I and II	Carlos Villa	T/TH	4:15-7:00	14
DR-120-2	Drawing I and II	Bruce McGaw	M/W	1:00-3:45	13
DR-200-1	Drawing II and III	Jeremy Morgan	T/TH	1:00-3:45	14
DR-220-1	Drawing From Your Life	Frances McCormack	M/W	9:00-11:45	14
DR-220-2 FM-220-2	Expanded Storyboards: Drawing as Narrative	Dewey Crumpler	T/TH	9:00-11:45	13

## FILM

FM-110-1	Electrographic Sinema	George Kuchar	F	9:00-11:45 1:00-3:45	8
FM-141-1	History of Film: Cyborg	Lynn Hershman Leeson	W	1:00-3:45	26
FM-216-1 DT-216-1	Intermediate 3D Modeling and Animation	Greg Lemon	T/TH	1:00-3:45	DMS2
FM-220-1	Cinema 2.0: Shared Distribution Between Université Paris I Pantheon-Sorbonne and SFAI	Michella Rivera-Gravage	T/TH	9:00-11:45	26/DMS2
FM-220-2 DR-220-2	Expanded Storyboards: Drawing as Narrative	Dewey Crumpler	T/TH	9:00-11:45	13
FM-220-3	Documentary Film Ethics	Michael Fox	M	1:00-3:45	26
FM-220-4	Editing Film, Video and Soundtrack	Jay Boekelheide/ Dan Olmsted	F	9:00-11:45 1:00-3:45	20A
FM-224-1	Digital Cinema II	Hiro Narita	T	1:00-3:45 4:15-7:00	8
FM-299-1 DT-299-1	Motion Graphics: Concept and Practice Using After Effects (Intensive)	Greg Lemon	M-F	9:30-6:30	DMS2
DT-380-1 FM-380-1	Undergraduate Tutorial	Paul Klein	T	4:15-7:00	20B

## INTERDISCIPLINARY

IN-114-1	Collage	Carlos Villa	M	9:00-11:45 1:00-3:45	117
IN-390-1	Senior Review Seminar	Timothy Berry	M	1:00-3:45	1
IN-390-2	Senior Review Seminar	Reagan Louie	M	9:00-11:45	16A
IN-391-1	Honors Studio				
IN-393-1	AICAD Mobility/International Exchange				
IN-396-1	Internship	Sarah Ewick	M	4:15-7:00	MCR
IN-399-1	Independent Study				



Course Code	Title	Faculty	Day	Time	Location
<b>NEW GENRES</b>					
NG-101-1	New Genres I	Julio Morales	T/TH	4:15-7:00	10
NG-111-1	Tools and Techniques for New Genres	JD Beltran	TH	9:00-11:45 1:00-3:45	9/20A
NG-141-1	Issues in Contemporary Art	Sharon Grace	F	1:00-3:45	LH
NG-201-1	New Genres II	Sharon Grace	T/TH	1:00-3:45	9
NG-204-1	Installation: Anti-Object	Julio Morales	T/TH	1:00-3:45	10
NG-206-1	Photoworks: Performance Documentation	Keith Boadwee	W	1:00-3:45 4:15-7:00	10
NG-207-1	Performance/Sound/Language	Jennifer Locke	T/TH	9:00-11:45	10
NG-220-1	Art "Outside"	Whitney Lynn	M/W	4:15-7:00	9
NG-299-1	Memory Under Construction (Intensive)	Aaron Terry			Travel
NG-310-1	Advanced Video: The Moving Image	Renee Green	W	9:00-11:45 1:00-3:45	9
NG-380-1	Undergraduate Tutorial	Allan de Souza	T	4:15-7:00	9

## PAINTING

PA-120-1	Painting I and II	Bruce McGaw	M/W	9:00-11:45	116
PA-120-2	Painting I and II	Jeremy Morgan	T/TH	9:00-11:45	114
PA-199-1	China Paint Studio (Intensive)	John deFazio	M-F	9:00-4:45	106
CE-199-1					
PA-200-1	Painting II and III	Frances McCormack	M/W	1:00-3:45	115
PA-200-2	Painting II and III	Dewey Crumpler	T	1:00-7:00	117
PA-205-1	Color: In and Out of the Studio	Pegan Brooke	W/F	1:00-3:45	117/MCR
PA-206-1	Digital Painting: Strategies of Visualization	Mark Van Proyen	M/W	1:00-3:45	14/DMS2
DT-206-1					
PA-220-1	Considering the Object	Brett Reichman	T	9:00-3:45	115
PA-220-2	Narrative Painting	Caitlin Mitchell Dayton	M/W	4:15-7:00	116
PA-380-1	Undergraduate Tutorial	Frances McCormack	M	4:15-7:00	117
PA-380-2	Undergraduate Tutorial	Jeremy Morgan	T	4:15-7:00	114
PA-380-3	Undergraduate Tutorial	Pegan Brooke	F	9:00-11:45	117
PA-380-4	Undergraduate Tutorial	Carlos Villa	TH	1:00-3:45	117

## PHOTOGRAPHY

PH-101-1	Photography I	Sean McFarland	T/TH	1:00-3:45	16c
PH-102-1	Materials and Methods	Susannah Hays	M/W	4:15-7:00	16A
PH-110-1	Photography II: Understanding Photography	Reagan Louie	M/W	1:00-3:45	16A
PH-111-1	The Digital Book	Michael Creedon / John DeMerritt	F	9:00-11:45 1:00-3:45	16A
PH-120-1	Digital Photo I	Thom Sempere	M/W	1:00-3:45	20A
PH-216-1	Sacred Profane II	Linda Connor	M/W	7:30-10:15	16A
PH-220-1	Lighting and the Portrait	Leon Borensztein	M	9:00-11:45 1:00-3:45	8
PH-220-2	Large Scale Projects: Calculated Reason	Jack Fulton / Don Farnsworth	F	9:00-3:45	Magnolia Editions
PH-221-1	Digital Photo II	Liz Steketee	T/TH	9:00-11:45	20A



Course Code	Title	Faculty	Day	Time	Location
<b>PHOTOGRAPHY (CONT.)</b>					
PH-224-1	Narrative Photography: Text and Image	Jack Fulton	T/TH	4:15–7:00	20A
PH-305-1	Night Photography	Henry Wessel	T/TH	9:00–11:45	16A
PH-380-1	Undergraduate Tutorial	Linda Connor	W	1:00–3:45	16C
PH-381-1	Special Projects	Henry Wessel	T/TH	1:00–3:45	PSR
PH-391-1	Senior Review Seminar	Henry Wessel	W	9:00–11:45 1:00–3:45	16A/PSR

## PRINTMAKING

PR-120-1	Etching I and II	Daria Sywulak	T/TH	1:00–3:45	1
PR-201-1	Screen Printing II	Amy Todd	M/W	4:15 – 7:00	1 + 2
PR-206-1	Artists' Books II	Macy Chadwick	F	9:00–3:45	2 + 3
PR-220-1 DT-220-1	Conceptual Cartography in Print	Adriane Colburn	T/TH	4:15 – 7:00	16C
PR-220-2	Relief Printing Through Social Investigation	Juan Fuentes	T/TH	9:00–11:45	1
PR-301-1	Multiplicity	Timothy Berry	M/W	9:00–11:45	MCR/20B

## SCULPTURE

CE-100-1	Ceramics I: Fabrication	Ian McDonald	T/TH	9:00–11:45	106
CE-199-1 PA-199-1	China Paint Studio (Intensive)	John deFazio	M–F	9:00–4:45	106
CE-202-1	Transgressive Figuration	John deFazio	T/TH	4:15–7:00	106
SC-100-1	3D Strategies I: Beginning Sculpture	Richard Berger	T/TH	1:00–3:45	105
SC-140-1	History of Sculpture: Theory and Processes	Richard Berger	T	9:00–11:45	105
SC-206-1	Nomadic Structures: Fabric Studio	Kate Ruddle	W	4:15–7:00 7:30–10:15	105
SC-233-1 DT-233-1	Expanded Drawing CAD/3D	John Roloff	M/W	9:00–3:45	20A
SC-250-1 DT-250-1	Active Wearable Objects	Chris Palmer	M	4:15–7:00 7:30–10:15	105
SC-310-1	Site/Context: TransNature	John Roloff	M/W	1:00–3:45	105/20B
SC-380-1	Undergraduate Tutorial	Ian McDonald	TH	1:00–3:45	106



# SPRING 2011 GRADUATE COURSES

## SCHOOL OF INTERDISCIPLINARY STUDIES

Course Code	Title	Faculty	Day	Time	Location
<b>ART HISTORY</b>					
ARTH-531-1	The Other California: Intersections of LA Modern Art, Architecture and Design	Paul Klein	TH	1:00-3:45	3LH
ARTH-520-1	A History of the Future	Nicole Archer	W	9:00-11:45	3SR3
ARTH-520-2	Radical Aesthetics	Ginger Wolfe-Suarez	F	9:00-11:45	3LH
ARTH-520-3	War and the Visual Arts in America	Makeda Best	W	1:00-3:45	3LH
ARTH-520-4	Towards a History and Theory of Contemporary "Tableau" Photography	Amy DaPonte	TH	7:30-10:15	3LH
ARTH-520-5	The Role of the Sex Worker in International Film	Emily Schuckman	M	7:30-10:15	3LH
ARTH-532-1	Chromophilia: Parsing the Visible Spectrum	Claire Daigle	M	1:00-3:45	3LH
ARTH-590-1	Thesis I: Independent Investigations	Dale Carrico	TH	4:15-7:00	3LH
ARTH-590-2	Thesis I: Independent Investigations	Ella Diaz	T	9:00-11:45	3SR3
ARTH-591-1	Thesis II: Collaborative Projects	Meg Shiffler	M	9:00-11:45	3SR3
ARTH-591-2	Thesis II: Collaborative Projects	Julie Lazar	W	4:15-7:00	3SR3
ARTH-598-1	Directed Study	TBA			

## CRITICAL STUDIES

CS-500-1 US-500-1	Design for Living: Artifice and Agency	Dale Carrico	TH	9:00-11:45	3SR3
CS-500-2 US-500-2	Cityscapes of the Imaginary: Urban Film and Literature	Carolyn Duffey	M	1:00-3:45	3SR3
CS-500-3	Third Media: Thinking Film and Video as Social Practice	Krista Lynes	T	1:00-3:45	3LH
CS-500-4	The Space of Tragedy	Takeoshi Nishiuchi	W	9:00-11:45	3LH
CS-502-1	Culture Industry/Media Matters	Frank Smigiel	T	7:30-10:15	3LH
CS-506-1 EMS-506-1	Invention, Negotiation, and Encounter: Examining Exhibitions	Renee Green	TH	9:00-11:45	3LH
CS-504-1	Research and Writing Colloquium	Robin Balliger	T	9:00-11:45	3LH

## EXHIBITION AND MUSEUM STUDIES

EMS-503-1	Beyond Exhibitions	Hou Hanru	W	1:00-3:45	3SR3
EMS-506-1 CS-506-1	Invention, Negotiation, and Encounter: Examining Exhibitions	Renee Green	TH	9:00-11:45	3LH
EMS-590-1	Thesis I: Independent Investigations	Dale Carrico	TH	4:15-7:00	3LH
EMS-590-2	Thesis I: Independent Investigations	Ella Diaz	T	9:00-11:45	3SR3
EMS-591-1	Thesis II: Collaborative Projects	Meg Shiffler	M	9:00-11:45	3SR3
EMS-591-2	Thesis II: Collaborative Projects	Julie Lazar	W	4:15-7:00	3SR3



Course Code	Title	Faculty	Day	Time	Location
<b>URBAN STUDIES</b>					
<b>US-500-1</b> <b>CS-500-1</b>	Design for Living: Artifice and Agency	Daie Carrico	TH	9:00–11:45	3SR3
<b>US-500-2</b> <b>CS-500-2</b>	Cityscapes of the Imaginary: Urban Film and Literature	Carolyn Duffey	M	1:00–3:45	3SR3
<b>US-590-1</b>	Thesis I: Independent Investigations	Dale Carrico	TH	4:15–7:00	3LH
<b>US-590-2</b>	Thesis I: Independent Investigations	Ella Diaz	T	9:00–11:45	3SR3
<b>US-591-1</b>	Thesis II: Collaborative Projects	Meg Shiffler	M	9:00–11:45	3SR3
<b>US-591-2</b>	Thesis II: Collaborative Projects	Julie Lazar	W	4:15–7:00	3SR3

## OTHER DISCIPLINARY STUDY OFFERINGS

<b>IN-503-1</b>	Topics in Linguistics for Non-Native Speakers of English	Rebekah Sidman-Taveau	F	1:00–3:45	3LH
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## SCHOOL OF STUDIO PRACTICE

### GRADUATE STUDIO ELECTIVES

<b>NG-500-1</b>	Alternative Contexts	Allan de Souza	W	9:00–11:45	3SR1
<b>PA-500-1</b>	Winifred Johnson Clive Foundation Distinguished Visiting Fellows Seminar	Mark Van Proyen	W	7:30–10:15	3SR1
<b>PR-500-1</b>	Digital Technology and Contemporary Practice	Griff Williams	TH	1:00–3:45	Urban Digital

### CRITIQUE SEMINARS

<b>GR-500-1</b>	Graduate Critique Seminar	Laetitia Sonami	T	4:15–7:00	3SR3
<b>GR-500-2</b>	Graduate Critique Seminar	Lynn Hersnman Leeson	W	9:00–11:45	3SR2
<b>GR-500-3</b>	Graduate Critique Seminar	Renee Green	TH	1:00–3:45	3SR3
<b>GR-500-4</b>	Graduate Critique Seminar	Tony Labat	T	1:00–3:45	3SR2
<b>GR-500-5</b>	Graduate Critique Seminar	Allan de Souza	TH	9:00–11:45	3SR2
<b>GR-500-6</b>	Graduate Critique Seminar	Sharon Grace	W	4:15–7:00	3SR2
<b>GR-500-7</b>	Graduate Critique Seminar	Howard Fried	TH	7:30–10:15	3SR3
<b>GR-500-8</b>	Graduate Critique Seminar	Pegan Brooke	TH	1:00–3:45	3SR1
<b>GR-500-9</b>	Graduate Critique Seminar	Dewey Crumpler	TH	9:00–11:45	3SR4
<b>GR-500-10</b>	Graduate Critique Seminar	Brett Reichman	T	7:30–10:15	3SR1
<b>GR-500-11</b>	Graduate Critique Seminar	Carlos Villa	T	9:00–11:45	3SR1
<b>GR-500-12</b>	Graduate Critique Seminar	Reagan Louie	W	9:00–11:45	3SR4
<b>GR-500-13</b>	Graduate Critique Seminar	Richard Berger	M	9:00–11:45	3SR1
<b>GR-500-14</b>	Graduate Critique Seminar	Linda Connor	M	1:00–3:45	3SR1



Course Code	Title	Faculty	Day	Time	Location
<b>GRADUATE TUTORIAL</b>					
GR-580-1	Graduate Tutorial	Laetita Sonami	T	1:00-3:45	3SR3
GR-580-2	Graduate Tutorial	George Kuchar	F	4:15-7:00	3SR3
GR-580-3	Graduate Tutorial	Will Rogan	M	1:00-3:45	3SR4
GR-580-4	Graduate Tutorial	Jennifer Locke	TH	9:00-11:45	3RR
GR-580-5	Graduate Tutorial	Dewey Crumpler	T	4:15-7:00	3SR4
GR-580-6	Graduate Tutorial	Bruce McGaw	M	4:15-7:00	3SR4
GR-580-7	Graduate Tutorial	Brett Reichman	W	7:30-10:15	3SR4
GR-580-8	Graduate Tutorial	Mark Van Proyen	M	7:30-10:15	3SR4
GR-580-9	Graduate Tutorial	Jeremy Morgan	W	9:00-11:45	3RR
GR-580-10	Graduate Tutorial	John Priola	TH	4:15-7:00	3SR4
GR-580-11	Graduate Tutorial	Amy Todd	W	9:00-11:45	3 INST A
GR-580-12	Graduate Tutorial	Ian McDonald	T	1:00-3:45	3SR4
GR-580-13	Graduate Tutorial	John deFazio	TH	1:00-3:45	3SR4
GR-580-14	Graduate Tutorial	Mildred Howard	M	4:15-7:00	3SR3
GR-580-15	Graduate Tutorial	Meredith Tromble	TH	1:00-3:45	3RR
GR-580-16	Graduate Tutorial	Keith Boadwee	TH	1:00-3:45	3 INST A

## GRADUATE PRACTICUM

EMS-588-1	Exhibition and Museum Studies Practicum	Hou Hanru			
GR-588-1	Transmitting Art Practices	Jennifer Rissler	T	7:30-10:15	3SR3
US-588-1	Urban Studies Practicum	TBA			

## POST-BACCALAUREATE SEMINAR

PB-400-1	Post-Bac Seminar	Jeannene Przyblyski	TH	9:00-11:45	3SR1
PB-400-2	Post-Bac Seminar	Tony Labat	T	9:00-11:45	3SR2

## GRADUATE LECTURE SERIES

GR-502-1	Graduate Lecture Series	Labat/Daigle	F	4:30-6:30	LH
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## GRADUATE REVIEWS

GR-592-1	Intermediate Review	Tony Labat			
GR-594-1	Final Review	Tony Labat			

## GRADUATE ASSISTANTSHIP

GR-587-1	Graduate Assistantship				
GR-597-1	Teaching Assistantship				



# Course Descriptions

## Undergraduate Courses

## Graduate Courses



## UNDERGRADUATE COURSES

# School of Interdisciplinary Studies

All courses in the School of Interdisciplinary Studies may be used to satisfy the Liberal Arts elective.

All courses are offered for 3 units unless otherwise specified.

## Art History

### **ARTH-101-1 Modernity and Modernism**

**Clark Buckner**

**Prerequisite: ARTH-100**

This course provides a framework within which to examine and articulate pivotal topics in world art and architecture and to consider their relevance to contemporary practice. The material will be organized in rough chronology spanning the historical period from 1500 to 1950. The question sustained across the sessions asks what constitutes the many ways of defining the modern and the related terms modernism and modernity. This course will pose possible answers through the lenses of humanist discourse and its problematization in the ages of imperialism and colonialism, changing patronage for art in an emerging system of commodity relations, the rise of urban centers, new ways of articulating intersubjectivity (psychoanalysis, "primitivism," etc.), visual technologies and their theorization, and the consolidation of modernist formalism that culminates with the writings of Clement Greenberg. Using Marilyn Stokstad's *Art History*, Volume II, and local museums as primary resources, this course will cover art and architectural practice from a broad range of cultural contexts (including Africa, the Americas, Asia, Europe, the Middle East, and Oceania).

*Satisfies Modernity and Modernism Requirement*

*This course is only offered in the spring semester*

### **ARTH-202-1 Dialogues in Contemporary Art: Theory and Practice**

**Glen Helfand**

**Prerequisites: ARTH-102, ENGL-101**

This course will allow undergraduates to more fully engage with the artistic and intellectual possibilities represented by the distinguished roster of visiting artists and scholars hosted by SFAI each semester. Students in *Dialogues in Contemporary Art* will use the rich schedule of artist and scholar lectures, screenings, and more as the foundation for a syllabus that will encourage in-depth exploration of the work and thinking represented by these exemplary practices. Thus, each semester will cover a different range of artists, critics and scholars, providing opportunities to investigate the multiple theoretical and critical frameworks informing contemporary practice on a global scale. Students will attend lectures and presentations, be provided with additional reading and visual material for further inquiry, meet with visiting artists and scholars for further discussion and exchange, and use what they have learned in these forums as a resource "archive" for final papers and projects. Requirements include regular attendance at all lectures and discussions, intensive reading in the history and theory of contemporary art, and the demonstration of significant research work through a final project or paper on a topic determined in consultation with the instructor.

*Satisfies Dialogues in Contemporary Art Requirement for the BA*  
*Satisfies Art History Elective for BFA*



**ARTH-220-1 Reconsidering the Commons****Terri Cohn****Prerequisite:** ARTH-102

This course will examine artists' evolving ideologies about and approaches to creating art in public places since the 1970s. The course will investigate artists' considerations and redefinition of the idea of the "public" in public art, in particular, the dialectic between common purpose and free wills, which are in continual engagement in civic spaces. Topics under consideration will include artists' explorations of the intersections between nature and culture; the impact of 1970s conceptually-based art practices on the evolution of art in public places; critical relationships between place, history, and memory; the idea of the city as site; strategies of architecturally integrated art; and the essential role of the public in completing the experience of the work. The course will also examine significant recent trends in public art, including community-based art, collectives, interventions, the evolution of the anti-monument and on-going debates about public art "controversies."

*Satisfies Art History Elective**Satisfies Urban Studies Elective**Satisfies Critical Studies Elective***ARTH 226-1 Art2K: Historicizing Contemporary Practices****Krista Lynes****Prerequisites:** ARTH-102

How do we think historically about the contemporary moment, at the end of the first decade of the 21<sup>st</sup> century? This is a difficult and paradoxical task: to analyze art today without the benefit of retrospection, to look at it after the purported end of history in a (post) post-modern period; and yet the task of considering our present moment historically is both urgent and critically necessary. Critically necessary because such historical thinking allows us to make sense of how artists draw from the insights of previous artistic practices to respond to the defining social, political and aesthetic issues of the 21<sup>st</sup> century. Urgent because the 21<sup>st</sup> century is marked by both the continued legacies of inequality, injustice and disenfranchisement of the 20<sup>th</sup> century and influenced by the role of creative energy in addressing those issues. This course thus provides a close analysis of art practices in the 21<sup>st</sup> century, and seeks to investigate the continuities and ruptures between our moment and the defining art movements of the twentieth century. Themes we will consider include new commodity aesthetics in late-late-capitalism, bio-art, archival practices, categories such as post-feminist and post-Black, the impact of 9/11 and the war on terror, the continued de-centering of Western aesthetics, new democratic and democratizing practices, and the importance of new technologies. Throughout, we will pay attention to the historical, social and political events that inform and are shaped by contemporary art as it emerges in unexpected places and for new and differently located publics.

*Satisfies Art History Elective***ARTH-324-1 Duchampitis****Claire Daigle****Prerequisites:** ARTH-102, ENGL-101

How did it come to be all but impossible to imagine an example of contemporary art unaffected in some way by the practices and/or performative personae of Marcel Duchamp—without a case of "Duchampitis," to use Robert Smithson's term? This class will trace and question the art historical and critical positioning of Duchamp as generative engine of various movements and genres across the span of the 20<sup>th</sup> into the 21<sup>st</sup> Centuries. We will consider Duchamp in relation to neo-dada (Johns, Rauschenberg, Cage, and Twombly), minimalism and post-minimalism, conceptual art, pop (Warhol, in particular), institutional critique, camp and gender performance, the arts of appropriation, installation art, and artwork that combines text and image. Particular points of focus will involve Duchamp's humor, gamesmanship, and wordplay; his shift of focus away from painter to artist-at-large; the legacy of the readymade as it informs contemporary practices blurring boundaries between art and everyday life, between high and low brow, and between the manufactured and the handmade; questions of skill/deskilling and the anti-aesthetic; the signature, the sign, and the notion that "the viewer completes the artwork" in relation to authorship and authority; his rejection of "retinal" art; and his various provocative and strategic moves (like his abandonment of producing art to play chess). The course will approach these topics through the multiple lenses of history, theory, play and practice.

*Satisfies Art History Elective for BFA and BA***ARTH-390-1 Thesis Colloquium****TBA****Prerequisite:** CS-300, CS-290

This course offers BA students in their last semester of study the opportunity to further explore and refine a research project begun in one of their major elective classes. Working with a faculty member, students will undertake a process of intensive investigation and writing that will culminate in the presentation of a thesis. Undergraduate theses may take a variety of forms; from a critical essay to exhibition catalogue, website, collaborative project, etc. In all cases, effective writing and rhetorical skills will be emphasized, and students will be challenged to expand their methodological and substantive command of a topic within their field of study.

*Satisfies Requirement for BA in History and Theory of Contemporary Art*



## Critical Studies

### **ARTH-398-1 Directed Study**

**1-6 Units**

**Prerequisite: Junior Standing and Instructor Permission**

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his or her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than six units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

### **CS-230-1 Systems of Investigation: Animal/Human**

**Meredith Tromble**

**Prerequisite: ENGL-101**

In this course students will investigate the many metaphorical, philosophical, and practical questions raised by artists and scientists seeking to communicate across species boundaries, to understand the aesthetic expressions of other species, to use interaction with animals as a metaphor, or to consider human communication as a special case of animal communication. For example, in one of the 20<sup>th</sup> century's most famous performances, the German artist Joseph Beuys spent several days in a room with a coyote. Other artists working in this area include Xu Bing, Carsten Höller, Lisa Jevbratt, Paul Kos, Diana Thater, and Gail Wight; theorists and scientists include Temple Grandin, Donna Haraway, John C. Lilly, Thomas Sebeok and Peter Singer. Slide lectures, readings and discussions cover a variety of related artworks and issues while exploring the way they relate to an overarching theme: the ways in which human systems of investigation such as "art" or "science" produce knowledge. For the final project students may choose to do research papers and/or make art.

*Satisfies the Natural Science Requirement*

*Satisfies Studio Elective for BFA*

### **The Critical Studies 300 Sequence**

Critical Theory A (CS-300) provides students with a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, post structuralism, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing and the "texts" of commercial culture. The course develops written and verbal analytic skills with the goal of enriching the quality of students' thought, discourse, and artistic production.

*Critical Theory B (CS-301) are special topics courses that build upon the theoretical foundations of Critical Theory A.*

*Critical Theory B is required for all BA and BFA students.*



**CS-300-1 Critical Theory A****Robin Balliger****Prerequisite: HUMN-201**

Critical Theory A provides students with a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing, and the "texts" of commercial culture. Students will develop written and verbal analytic skills with the goal of enriching the quality of their thought, discourse and artistic production.

*Satisfies Critical Theory A Requirement*

**CS-301-1 (Critical Theory B) Theories in 3rd Cinema****Krista Lynes****Prerequisites: CS-300**

What critical theories might be produced by filmmakers and media producers working outside the dominant centers of media production or as diasporic subjects within metropolitan centers? This course begins at the intersection of anti-colonial and social justice movements in the 1960s and 70's, in the articulation of media forms which foreground issues of social justice, class division, ethnicity and the open question of national identity and national culture. Students will examine a series of texts, manifestos, and debates around committed forms of cultural production which are political from the outset, collective rather than auteur-based, and categorically reject the suspension of disbelief central to Hollywood entertainment industries. Questions students will pose include: How did works and critical texts define a Third Aesthetics and what vision of 'the Third World' was produced (even as the category itself was 'teetering on the brink of being globalized')? What relevance are these theories to contemporary cultural production in a global context? How do non-Eurocentric theories of cultural production challenge our understanding of time-based media? Students will examine the historical debates around Third Cinema, Global Cinema and International Cinema, reading a set of key texts and viewing pivotal films which reframed the debates or challenged emerging theories.

*Satisfies Critical Theory B Requirement*

*Satisfies Studies in Global Cultures Requirement*

*Satisfies Critical Studies Elective for BA*

**CS-301-2 (Critical Theory B) Towards Other Knowledge****Andrej Grubacic****Prerequisite: CS-300**

This course explores the struggles against the epistemological, moral, and cultural imperialism and the neoliberal globalization that have taken place in many parts of the world over the past few decades: Brazil, Columbia, India, South Africa, and Mozambique. Theoretical alternatives, innovative media practices, and new forms of cultural expression have emerged within the World Social Forum, indigenous movements, and networks like Peoples' Global Action, and La Via Campesina; they address critical issues including "other theory", biodiversity, the confrontation between scientific and nonscientific knowledge, concepts of food sovereignty, solidarity economy, participatory democracy, and many trends that resist the market model of contemporary culture and economy.

*Satisfies Critical Theory B Requirement*

*Satisfies Critical Studies Elective for BA*

**CS-301-3 (Critical Theory B) Trauma, Resilience, and Creative Practice****Susan Greene****Prerequisite: CS-300**

The relationships between memory, context, power dynamics and time will guide our investigation into trauma, resilience and creative practice. What makes something traumatic? What roles do context and power play? Traumas contain threads of the personal, political, social and cultural. How do we navigate this terrain? How are these dynamics and experiences performed, researched, written and painted? Through films, literature, exhibitions, 2D work, installations, psychological and anthropological research, public art and theory, testimony and narrative, students will investigate the subtexts of the global reaches of trauma, how we attempt to make meaning of it, how we organize to resist its effects and proliferation and the role that creative practice plays.

*Satisfies Critical Theory B Requirement*

*Satisfies Critical Studies Elective for BA*



## English

### **ENGL-090-1 Language Support for Non-Native Speakers of English**

**Rebekah Sidman-Taveau**

**Prerequisite: None**

This course is designed to support non-native speakers of English in their studies at the SFAI. Students will study academic reading and writing with an emphasis on texts relating to art and American culture. Students will practice strategies for reading effectively in a second language. They will have the opportunity to learn how to structure and edit essays in English. Students will also study listening and speaking with a focus on preparing for participation in classroom discourse and critiques at SFAI. Students will develop their vocabulary and participate in discussions of daily language issues. Customized grammar and pronunciation lessons will be provided for students based on their needs.

*Required for students based on TOEFL score and the results of the Writing Placement Exam*

### **ENGL-095-1 Seeing and Writing**

**Nicole Johnson**

**Prerequisite: None**

*"The real voyage of discovery consists not in seeking new landscapes but in having new eyes"*—Marcel Proust. Seeing and Writing seem—on the surface—to have very little to do with each other. This course will demonstrate that they are, in fact, intrinsically bound. Throughout the semester students will explore a wide range of visual and verbal "snapshots" from some of the most accomplished writers, painters, poets, artists and photographers of our time. Students will learn that the strategies visual artists employ to capture the viewer's attention, make a point, or create an effect are not very different from the strategies writers use to achieve the same outcome. Assignments will be hinged on close observation and moving beyond the surface features of text and image. Students will pay as much attention to a painting by Edward Hopper or poem by Elizabeth Bishop as they will to shaping sentences, developing paragraphs and structuring essays. The goal of this "cross-training" is to inspire active seeing, critical reading and most importantly, confident and articulate writing.

*Required for students based on the results of the Writing Placement Exam*

### **ENGL-100-1 Investigation and Writing**

**Christina Boufis**

**Prerequisite: None**

*"Research is formalized curiosity. It is poking and prying with a purpose"*—Zora Neale Hurston. Research is a crucial part of our creative process. In English 100, students will bring their creativity into contact with critical thinking and take their research cue from Zora Neale Hurston and explore what it means to formalize their

curiosity through writing. To this end, students will learn how to read closely and how to interpret while engaging with many different kinds of texts; from poems, essays, stories and films, to their own prose. Throughout the course, students will focus on the ways in which our social worlds are shaped by language and what it means to determine a "truth" about something. Students will consider point of view in works of literature and cinema as a formal construction—that is, as an accomplishment of the imagination at once strategically and aesthetically made—as well as a social necessity. Students will also look at the role of the artist in society, and consider how point of view connects with creative vision.

*Satisfies English Composition A Requirement*

### **ENGL-101-1 (Nonfiction Writing) Vision and Re-Vision**

**Christina Boufis**

**Prerequisite: ENGL-100**

*"The first draft reveals the art; revision reveals the artist"*—Michael Lee. In this course students will look at the ideology and practice of revision in a number of literary and visual works as a postmodern form. Students will examine how writers and artists use others' works as fodder for parody, imitation, reshaping, reinterpretation and transformation. Works will include such pairings as the two versions of Mary Shelley's *Frankenstein*, Susan Orleans' *The Orchid Thief* with Spike Jonze's reimagining of the nonfictional text in *Adaptation*, and Michael Cunningham's channeling of Virginia Woolf's *Mrs. Dalloway* in *The Hours*. Students will also turn the lens to the essays written in class, and deepen their understanding of the important role of re-vision in academic writing.

*Satisfies English Composition B Requirement*

*Satisfies Critical Studies Elective*

### **ENGL-101-2 (Nonfiction Writing) On Violence**

**Robin Tremblay McGaw**

**Prerequisite: ENGL-100**

It is a commonplace that our culture is saturated with violence. But what do we mean by this? What is violence? Is violence something that "appears," something depicted in the content of works of art and literature? What are the contexts of various violence? Students will consider whether or not representation is a kind of violence, and how various forms of art and literature enact violence, advocate for or against it, intervene and also reproduce it. How does reading relate to violence? What is the connection between violence and structures and systems? With grief and mourning? Via exemplary texts and works of philosophy, theory, cultural criticism, art, film, and literature, including both poetry and prose, students will examine theories and critiques of, as well as calls for, violence in art, literature and culture.

*Satisfies English Composition B Requirement*

*Satisfies Critical Studies Elective*



**ENGL-101-3 (Nonfiction Writing) Dreamwork****Cameron MacKenzie****Prerequisite: ENGL-100**

Ancient civilizations considered dreams signs from above, while recent studies suggest they are mere mental detritus. It cannot be argued, however, that the question of the dream particularly fascinated thinkers of the 20<sup>th</sup> century and inspired profound meditations on creativity, memory and perception. Students will investigate the attempts by Sigmund Freud and Carl Jung to schematize the dream and to formulate its own unique logic, then follow the amplification of these efforts through the nonfiction and poetry of W.B. Yeats, the essays of Roland Barthes, and the letters of William Burroughs. Films such as *Mulholland Drive*, *Eternal Sunshine of the Spotless Mind* and *Inception* will offer students new and provocative imaginings of the movement and purpose of dreaming, while more recent essays on brain function by J. Allan Dobson will provide the most current views on the work of the dream.

*Satisfies English Composition B Requirement**Satisfies Critical Studies Elective***ENGL-101-4 (Nonfiction Writing) Critical Investigations into 21st Century Body Politics****Ella Diaz****Prerequisite: ENGL-100**

This course investigates current body politics in a global age and representations of gender and identity across geopolitical borders, media and mass visual culture. Students will read several texts that explore contemporary intersections between capitalism, transnational labor, feminism and war. Alicia Gaspar de Alba's *Dessert Blood* (2005), for example, takes readers on a dark odyssey into Ciudad Juárez and the killing of young female factory workers; but readers experience the story through the eyes of a twenty-first century U.S. Latina lesbian. So what does it mean to be from a particular ethnic and cultural group, but outside the heterosexual landscape? How does one navigate the various boundaries of race, class and gender identity in a contemporary crisis? Alongside written texts, students will critically examine several different modes for representing body politics—from documentary film, photographic essays, spoken word poetry and other cultural productions. Exploring each work and its role in the formation of a transnational literacy, or international awareness of body politics, students will question if each work participates in or intervenes on gender and sexuality exploitations.

*Satisfies English Composition B Requirement**Satisfies Critical Studies Elective Requirement**Satisfies Studies in Global Cultures Requirement***ENGL-102-1 (Continuing Practices of Writing) Native American Novels and Films****Ben Perez****Prerequisite: ENGL-100**

In this course students will investigate the relationship between "traditional" modes (primarily oral) and "modern" modes (particularly novels and films) of expressing and advocating indigenous worldviews, as theorized and practiced by Native Americans. Indeed, how do contemporary Native American creative writers and filmmakers juggle and/or amalgamate and/or reconcile "tradition" and "modernity"—how do they ground their creative works in traditional content and concerns, yet translate those works into modern literary and cinematic forms—how do they honor and advance traditional cosmologies, ontologies, histories (and philosophies of history), and native senses of humor, etc., yet employ modern print and film media to do so? Put another way, how do contemporary Native American creative writers and filmmakers filter modernity through tradition—how do they graft tradition onto modernity—and how can an investigation into the tension between traditional and modern modes of communication, as theorized and practiced by Native Americans, help us get at a better understanding of Native American novelistic and filmic masterpieces?

ENGL-102 is designed for transfer students to hone their critical reading and writing skills, prepare them at the highest level for challenging coursework, and enhance their studio practice. While transfer students are given priority for this course, students needing to fulfill their second-semester writing ENGL-101 requirement may also elect to enroll in this class if space permits and with prior approval from the Director of the Writing Program. These students will be required to submit a writing portfolio at the end of the semester, just as they would in ENGL-101.

*Satisfies English Composition B Requirement**Satisfies Studies in Global Cultures Requirement*



## Humanities

### The Humanities 200 Sequence

Humanities Core A (HUMN-200) and B (HUMN-201) develop historical understandings of the philosophical, social, political and economic issues that have significantly shaped human life. Course offerings for Humanities Core A include a thematic or regional emphasis, and date from antiquity through 1500. Humanities Core B explores the emergence of the modern era from a global perspective (approximately 1500–1900). These courses enhance analytic skill and develop oral and written expression to prepare students for the critical theory sequence and other advanced work. Prerequisites include English Composition A and B.

#### **HUMN-200-1 Democracy, Empire, and Power in the Pre-Modern “West”**

**Eddie Yuen**

**Prerequisite: ENGL-101**

This course will critically explore classic works of the Western philosophical canon with a focus on key themes of democracy, political freedom, citizenship and public space. Students will read germinal works by Plato, Sophocles and Aristotle as well as 20<sup>th</sup> century scholars such as Mark Barnal, G.E.M. de Ste. Croix, Sheldon Wolin and Hannah Arendt, who will help to situate Athenian democracy in its class, gender, geographical and cultural context. Some of the questions students will explore include: can there be a universal system of justice? How can Athenian democracy be reconciled with slavery, patriarchy and imperialism? What is the relationship of urban space and public discourse to democratic participation?

*Satisfies Humanities Core A Requirement*

*Satisfies Critical Studies Elective*

#### **HUMN-201-1 Origins of the Modern World: East/West Encounters**

**Carolyn Duffey**

**Prerequisites: HUMN-200**

This course spans from Renaissance to the current era of globalization, focusing on issues producing tension in historical encounters between what has been referred to as the “East” and the “West”, terms that students will interrogate. The goal in this course is to analyze how various world cultures have perceived and responded to each other in key historical moments to create the modern world, including the “reinvention” of the Americas, Enlightenment revolutions, the creation of the African Diaspora and New World resistance, and finally, the very current economic, political and social encounters of contemporary tourism, as part of globalization. The approach will be interdisciplinary as students examine literary and historical representations of such encounters, along with visual

re-creations of these historical moments in films including drama, documentaries, filmed productions of plays and popular Hollywood versions of world history. Moreover, and very importantly, students will consider the contemporary resonance of all our texts, whether they come from the fifteenth or twenty-first centuries.

*Satisfies Humanities Core B Requirement*

*Satisfies Critical Studies Elective*

*Satisfies Studies in Global Cultures Requirement*

#### **HUMN-201-2 (Humanities Core B) Looking South to North: Subaltern Perspectives in Western Civilization, 1519–1950**

**Ella Diaz**

**Prerequisite: HUMN-200**

Over the course of the semester, students will become familiar with the history of Mexico, Central America, and South America in relation to the histories of the United States, Spain, Portugal, and England. At its core, this course rethinks traditional frameworks for organizing western history by considering the origins of the “modern” world as a process that begins in the preexisting societies of the North and South American continents. Students will compare sixteenth-century European contact and conquest narratives with indigenous responses in the codices, lienzos and other visual records. Paying particular attention to the ensuing era of colonial relationships in the seventeenth and eighteenth centuries, students will chart the evolution of colonial structures in the formation of the “modern” world. Currently in the twenty-first century, academia, the media, and various outlets of popular culture posit globalization as an unprecedented experience, based upon twentieth-century wars, multi-national agreements, and emerging market economies. Likewise, a popular vocabulary has developed alongside this new “New World.” Terms like “hybridity,” “transnationalism,” and “syncretism” abound in scholarship, exhibitions, and other representations concerned with the global city and the urban experience. But many of the twenty-first century issues concerning cultural and racial convergence originate in, or resonate with, earlier colonial encounters and mixtures. By tracing the historical antecedents of our global age, the course will reveal the connections between the many epochs that create, shape, and perpetuate the world in which we live.

*Satisfies Humanities Core B Requirement*

*Satisfies Studies in Global Cultures Requirement*

*Satisfies Critical Studies Elective*



## Mathematics

### **MATH-102-1 Mathematical Methods: A Project Oriented Approach**

**Mary Whelan**

**Prerequisite: None**

Mathematics offers a suite of abstract tools with which we can explore the concrete world. This course will focus on applying methods from algebra, trigonometry, and statistics to answer useful questions, from sculptural design issues to what the San Francisco skyline looks like at different vantage points. Students will also touch on the history of how these methods were first developed. At the completion of the course, students will be able to recognize situations in which using various mathematical methods is appropriate.

*Satisfies Mathematics Requirement or Liberal Arts Elective*

### **MATH-103-1 Mathematical and Computer Processes**

**Nick Lally**

**Prerequisite: None**

This course will explore mathematics through an engagement with computer processes. Students will learn how to write, modify and analyze software as they actively engage with fundamental mathematical concepts while engaging with contemporary digital media practices. This course will encourage a discursive, participatory approach to mathematics as students explore a range of digital media techniques and the algorithms and mathematical logics that underlie them. Students will learn the basics of computer programming and how these computational logics are applied to create generative art, data visualizations, and other visual software. Students will be introduced to work by contemporary artists who use similar digital media techniques in their practices. By the end of the course, students will be able to meaningfully engage with mathematical concepts and begin authoring their own software. No programming experience is required for this course.

*Satisfies Mathematics Requirement or Liberal Arts Elective*

## Science

### **SCIE-110-1 Art and Phenomena**

**Thomas Humphrey**

**Prerequisite: None**

The Exploratorium has historically recognized the importance of mixing the insights and discoveries of artists with those of scientists to provide visitors with the experience of seeing nature from multiple viewpoints. This course is designed for students who have an interest in the intersections between art and science. Following two parallel tracks, the course provides an in-depth introduction to light and sound phenomena and the opportunity to engage in the process that artists use to become artists-in-residence at the Exploratorium. Class meets at the Exploratorium, located at 3601 Lyon Street, San Francisco.

*Satisfies Natural Science Requirement or Liberal Arts Elective*

*Satisfies 3 of the 6 Unit Off-Campus Study Requirement*

### **SCIE-113-1 Life Studies: Biology and Art**

**Meredith Tromble/Justin Schuetz**

**Prerequisite: ENGL-101**

This course surveys the central concerns of contemporary biology. Structured as an exploration of the different scales of life, from molecules to ecosystems, it is co-taught by a biologist and an artist. Students will cover the science of life in context with the historical development of biological thought and the use of biological ideas and images by artists. Through lectures, lab projects, field trips, reading, image-making, and discussion, students will study the structures and processes of life, including cellular function, genetics, development, ecology, and evolution. While the primary purpose of the course is to familiarize students with current accounts of life's processes, the course will also touch on the process of change in biological thinking and the social impact of different currents in biological thought.

*Satisfies Natural Science Requirement or Liberal Arts Elective*

*Satisfies Studio Elective for BFA*



## UNDERGRADUATE COURSES

### Social Science

#### **SOCS-202-1/US-202-1 Ethnographic Media: Theory and Practice**

**Thor Anderson**

**Prerequisite: ENGL-101**

This course encourages students to explore media through a project-based curriculum, focusing on a local individual, group or issue.

Through participatory research, observation and direct involvement, each student will develop a concrete question or topic that may be investigated in the course of the semester. Field methods will include site mapping, interviewing, the collection of life histories, and a range of recording techniques. The course will begin with a common, inner-city field site (United Nations Plaza); final projects may be derived from these initial encounters or another appropriate topic or study area. No previous media experience is required.

*Satisfies Urban Studies Elective*

*Satisfies Studies in Global Cultures Requirement*

### Urban Studies

#### **US-118-1/DT-118-1 Regenerative Design**

**Nik Bertulis**

**Prerequisite: None**

Modern cities teem with signs of environmental degradation and social decay, but cities at the crossroads of cultural diversity and self-organizing ecosystems also provide fertile ground for reinvention. Through the course, students will reinterpret urbanity and explore environmental justice through creative cultural and ecological investigations. This course will probe systems and movements that rejuvenate our bodies and communities, including permaculture, bioremediation, living machines and City Repair. This course emphasizes action learning through community projects that fortify local autonomy and resilience. Student's projects will interact with professionals, agencies, community groups, and artists working within a regenerative framework.

*Satisfies Urban Studies Elective*

*Satisfies Design and Technology Elective*

*Satisfies Social Science Requirement*



**US-202-1/SOCS-202-1 Ethnographic Media:  
Theory and Practice**

**Thor Anderson**

**Prerequisite: ENGL-101**

This course encourages students to explore media through a project-based curriculum, focusing on a local individual, group or issue. Through participatory research, observation and direct involvement, each student will develop a concrete question or topic that may be investigated in the course of the semester. Field methods will include site mapping, interviewing, the collection of life histories, and a range of recording techniques. The course will begin with a common, inner-city field site (United Nations Plaza); final projects may be derived from these initial encounters or another appropriate topic or study area. No previous media experience is required.

*Satisfies Urban Studies Elective*

*Satisfies Studies in Global Cultures Requirement*

**US-390-1 Thesis Colloquium**

**TBA**

**Prerequisite: CS-300, CS-290**

This course offers BA students in their last semester of study the opportunity to further explore and refine a research project begun in one of their major elective classes. Working with a faculty member, students will undertake a process of intensive investigation and writing that will culminate in the presentation of a thesis. Undergraduate theses may take a variety of forms; from a critical essay to exhibition catalogue, website, collaborative project, etc. In all cases, effective writing and rhetorical skills will be emphasized, and students will be challenged to expand their methodological and substantive command of a topic within their field of study.

*Satisfies Requirement for BA in History and Theory of Contemporary Art*



## UNDERGRADUATE COURSES

# School of Studio Practice

All studio courses in the School of Studio Practice may satisfy a General Elective for the BA and a Studio Elective for the BFA.

All courses are offered for 3 units unless otherwise specified.

## Intensives

### **CE-199-1/PA-199-1 China Paint Studio**

**John DeFazio**

**Prerequisite: 3 units of Studio Coursework or Instructor Permission**

This two week intensive class will introduce students to the joy and complexity of china painting techniques. Originating in China in the Ming Dynasty, china painted objects were shipped to Europe as a luxury item and copied by the Victorians into a competitive sport of surface decoration. Today the hand painted object can function as a conceptual and narrative trope. Technically china paint is a medium of powdered oxides and specific oil mediums mixed, painted and fired to produce translucent watercolor effects or buttery oil painting surfaces on glazed ceramic objects. Decals of china paints also offer a wide range of commercial or artist-produced imagery. Contemporary artists such as Cindy Sherman, Judy Chicago, Barbara Bloom, Carrie May Weems, Ni Haifeng and Grayson Perry have exploited this medium as a critical part of their oeuvre. The course will focus is on surface decoration within the concentrated time-frame of an intensive, using pre-made ceramic objects as the primary ground for exploration. Students with previously fired sculptures can enhance their surfaces. Blank plates, tiles and tea services from high-end factory catalogues like Sevres and Limoges are now available over the Internet and local suppliers offer more contemporary bisqued forms for glaze intervention. Thrift stores are a resource for discarded ceramic treasures waiting to be repurposed. The class will provide a basic array of objects for china paint instruction and exploration as well as china paint materials and commercial decals.

*Satisfies Sculpture Elective*



## Contemporary Practice

### **DT-299-1/FM-299-1 Motion Graphics: Concept and Practice Using After Effects**

**Greg Lemon**

**Prerequisite:** 3 units of Design and Technology  
or Film Coursework

This two week intensive course intersects images, video, typography sound and other aspects to create title design, animation, logo, music clips and experimental work. Motion graphics are unlimited in their creative, practical, and distributive possibilities with the advent of web-based video sharing (Youtube, Vimeo) and mobile video devices (iPods). This course will enable students to create professional quality motion graphics in Adobe After Effects that can be integrated into film, DVD and the web for presentation on mobile and stationery devices. Critique is focused on concept as well as the work's execution and design aspects, including motion, transition, color and composition. Assignments that incrementally combine these aspects are completed along with a comprehensive final project. As a foundation for studio practice in motion graphics, students will study the evolution of work from the non-narrative experimental films and print work of the 30's, to the innovative movie titles of Saul Bass in the 50's, the emergence of MTV in the 80's, as well as the influence of new technologies and media artists in the 90's and 2000s. Familiarity with Photoshop and Illustrator is useful.

*Satisfies Design and Technology Elective*

*Satisfies Film Elective*

### **NG-299-1 Memory Under Construction**

**Aaron Terry**

**Prerequisite:** NG-101

In this travel study intensive, students will travel to Buenos Aires, Argentina. The class will focus on artistic approaches on how we deal with memory. Students will look at the creative individual and collaborative reaction of Argentine artists to the years of dictatorship under the military regime of the 1970s and 1980s. This will give students a conceptual base with which to approach the memories associated with oppression, terrorism, healing and the processing of such events. Through discussions with Argentine artists, students will be challenged to consider personal versus memory and how societies, both U.S. and Argentine, relate to foreign tragedy and memory.

*Satisfies New Genres Elective*

*Satisfies Urban Studies Elective*

*Satisfies Studies in Global Cultures Requirement*

*Satisfies 3 of the 6 Unit Off-Campus Study Requirement*

### **CP-101 Contemporary Practice: Seeing and Cognition**

**JD Beltran** CP-101-1

**Amy Berk** CP-101-2

**Terri Cohn** CP-101-3

**Ian McDonald** CP-101-4

**Bijan Yashar** CP-101-5

**Prerequisite:** CP-100

This course is an interdisciplinary seminar exploring the process of constructing meaning from perceptions and relating cognition to the language we use in talking about art. By focusing primarily on the interchange between human awareness and the environment as mediated through vision, and linking that interchange with a specific language, students will hone their skills in the language of critique. The topics studied in this class apply across media, and students will discuss them in relationship to examples from architecture, digital media, film, painting, performance, photography, printmaking and sculpture. Through readings, discussion and assignments, students will develop their ability to analyze visual experience and translate their observations into the language of art. Through museum and urban field trips students will also examine the role of context and presentation in creating meaning. All students will present work for discussion over the course of the semester. Work in any media, including text, may be presented.

*Satisfies Contemporary Practice Requirement for BA and BFA*



## Design and Technology

### **DT-115-1 Internet Tools and Concepts**

**Adrian Ortiz**

**Prerequisite: None**

The World Wide Web is a platform for many everyday uses, ranging from noble activism and philanthropy to home shopping networks and basic human activities, but what about artistic intervention? As an infinite information space, there is room for artistic projects of all stripes: the practical (portfolio sites) and the sublime (geographically-dispersed, real-time collaborative artworks). At the core of this boundary-bending data flow is code, scripts, programs and protocols. This course is a hands-on introduction to what's going on behind the browser. To produce work, students will work in all facets of HTML, the markup language at the core of the World Wide Web. Students will code pages by hand, validate them, and look at cascading style sheets. As projects increase in complexity, work will be completed in Dreamweaver, a more sophisticated approach to creating pages and managing entire sites. Once having mastered static pages, students will move on to scripting and programming, and use JavaScripts to enhance the look of sites, improve their performance, and to investigate the untapped creative possibilities of this web-focused language. The class closes with Flash, using it as a tool for improving interfaces.

*Satisfies Design and Technology Distribution I Requirement*

### **DT-118-1/US-118-1 Regenerative Design**

**Nik Bertulis**

**Prerequisite: None**

Modern cities teem with signs of environmental degradation and social decay, but cities at the crossroads of cultural diversity and self-organizing ecosystems also provide fertile ground for reinvention. This course will reinterpret urbanity and explore environmental justice through creative cultural and ecological investigations. Students will probe systems and movements that rejuvenate our bodies and communities, including permaculture, bioremediation, living machines and City Repair. This course emphasizes action learning through community projects that fortify local autonomy and resilience. Student's projects will interact with professionals, agencies, community groups, and artists working within a regenerative framework.

*Satisfies Urban Studies Elective*  
*Satisfies Design and Technology Elective*  
*Satisfies Social Science Requirement*

### **DT-206-1/PA-206-1 Digital Painting: Strategies of Visualization**

**Mark Van Proyen**

**Prerequisite: PA-120**

This course will focus on the use of various imaging software packages working in combination with a large format printer to output directly onto pre-primed canvas, which may then be stretched and painted upon by using a variety of traditional media and techniques. The goal of working in this way will be to discover how advanced technology can facilitate, amplify and contribute to the development of an individual painting-oriented artistic practice. Applications such as Adobe Illustrator, Adobe Photoshop and Maya will be emphasized as vehicles for both graphic and pictorial image development, with focus placed on formulating outputs that address issues of personal expression and theoretical exposition. Previous computer experience is not needed to take this course.

*Satisfies Painting Elective*

*Satisfies Design and Technology Elective*

### **DT-216-1/FM-216-1 Intermediate 3D Modeling and Animation**

**Greg Lemon**

**Prerequisite: DT-116 / FM-216**

This course will focus on utilizing and enhancing the skills learned in DT-116 to help students create a single piece of animated digital art. Students will further explore a variety of 3D digital creative techniques as they each conceptualize and create a polished animated short film, emphasizing shape, form, camera work, mood, and storytelling techniques. The course is designed to lead students through all stages of animated film production, including narrative development, storyboarding, art direction and editing. Additionally, intermediate Maya tools and techniques will be demonstrated, focusing on advanced polygonal modeling, UV mapping tools, texture painting, IK skeletons, character setup, key frame animation techniques, lighting and rendering. This course will provide students with the technical skills needed to produce high-quality animated films, while maintaining an overarching focus on creativity, exploration and experimentation through a narrative context.

*Satisfies Design and Technology Distribution II Requirement*



**DT-220-1/PR-220-1 Conceptual Cartography in Print**  
**Adriane Colburn**

**Prerequisite: 3 Units of Printmaking Coursework**

Mapping ones surroundings is one of the primary ways humans seek to understand the world around them. By breaking down and organizing information, we can both expand on and reign in our realities. In Conceptual Cartography in Print, students will mine the human impulse to translate the otherwise ungraspable into a visual image or map. This advanced interdisciplinary class will explore the act of visualizing information through an in-depth study of an array of mapping techniques, data visualization, and presentation methods, all from a basis of conceptual thinking. With a focus in the digital lab, students will look at ways to combine traditional print and drawing techniques with digital imaging and printing. Students will learn the basics of Adobe Illustrator and design strategies for translating idea, data and content into a graphic printed form. As inspiration, this course will look to a number of conceptual art practices as the background for creating challenging and content rich works, from historic projects by the situationists, to current trends and online networks.

*Satisfies Design and Technology Elective*

*Satisfies Printmaking Elective*

**DT-220-2 Signal to Noise: Interactive and Electronic Performance**

**Andrew Benson**

**Prerequisite: 3 Units of Design and Technology Coursework**

In communication theory, noise is anything that distorts a signal as it travels between a transmitter and a recipient. In this class, students will experiment with sound generation (synthesis), custom effects processing, sampling, and automation in order to create unique sounds. Students will develop their own modules or instruments for making and processing sound and/or video, learning to utilize both the precision and the "noise" inherent in such hybrid systems. In addition to gaining fluency with MaxMSP software and signal-flow concepts, students will gather control signals for their work using sensors and simple electronic input devices. Projects will culminate in a final performance or interactive media installation.

*Satisfies Design and Technology Distribution II Requirement*

**DT-220-3 Connecting Your Work with Asia: East/West Words and Images**

**Paul Klein/Robin Gianattassio-Malle**

**Prerequisite: 3 Units of Design and Technology Coursework**

From Jakarta, Beijing, New Delhi to Tokyo, young artists and designers shift and break the moulds of design, illustration and artistic expression. Asian art and design has become an important focus of interest and influence in the West. Rapid economic growth in China, India, Vietnam, Indonesia, and elsewhere in Asia has kick-started art and design practices of incredible complexity. This course will examine how different cultures in Asia mutually inspire each other's work through social networks, direct video and audio connections. Students will also examine the substantial influences of Western art, design and commerce in special regard to Asian contemporary pop-culture. Work produced in Asia does not merely reproduce imported styles, but incorporates and mixes them with styles of the visually rich Asian heritage. This blend of the traditional and contemporary elements creates a colorful organic result in contrast to the increasingly technology determined work in the West. Students will develop media projects based on their own research and creative interests and exchange these projects with artists, designers, and media venues in Asia. The purpose of this course is to provide new resources and enhanced opportunities to develop new approaches to global questions and collaborations. Opportunities to explore using additional contemporary design communication and presentation tools will be employed as systems of contact: social networks including Facebook and Twitter, collaborative professional local, national and international broadcast, podcast, and streaming.

*Satisfies History of Design and Technology Requirement*

*Satisfies Design and Technology Distribution II Requirement*



**DT-220-4 Conceptual Gaming****Greg Lemon****Prerequisite: DT-110**

Games are one of the oldest and most relevant forms of human experience. Every day, whether realizing it or not, games are played with each other, ourselves, and the world around us through body language, verbal/non-verbal communication, goal setting, and emotional and logical manipulation. This course will explore the history, philosophies and practices of formalized game design from both an analogue and digital outlook, and allow students to develop and analyze their own game designs through a multitude of lenses and perspectives. The goal of the course is for students to develop several games throughout the course of the semester, including card and board games, as well as a videogame that can be published to the iPhone, iPad and web. No prior knowledge of programming is required for this class, as students will use Game Salad, a Mac application that allows non-programmers to quickly build videogames in an easy to use graphical user interface. Basic computer skills and the ability to produce simple two-dimensional art are helpful.

*Satisfies Design and Technology Distribution I Requirement*

**DT-233-1/SC-233-1 Expanded Drawing/CAD****John Roloff****Prerequisite: 3 of Studio Coursework or Instructor Permission**

In this course students will explore the use of drawing for the development and design of sculpture, installation, everyday objects, spatial thinking, mapping, industrial interface, proposals and problem solving. Students will gain knowledge and basic proficiency in programs like Adobe Illustrator and Vector Works (professional computer-assisted drawing [CAD] software) as well as experimental drawing to assist in the 2D and 3D design, organization, visualization, and presentation of their projects. The class is designed to facilitate the development of drawing as a tool to examine and conceptualize 3D interior and external space, objects, ideas, context and site. Structural drawing systems such as scale, perspective, orthographic projection, and plan/elevation/section, as well as more experimental drawing-based approaches will be explored. Information about contemporary applications of electronic, design-based and experimental drawing in a range of applications will also be presented. Familiarity with the use of MAC OS computers is required; basic knowledge of Photoshop is desirable.

*Satisfies Design and Technology or Sculpture Elective*

**DT-250-1/SC-250-1 Active Wearable Objects****Chris Palmer****Prerequisite: DT 150-1**

Active wearable objects consist of electronics that are worn on the body and controlled by small circuits and computers. "Wearable computing" is an active topic of research, with areas of production including user interface design, use of wearables for specific applications including disabilities, electronic textiles and fashion design. Many of the objects can be considered an extension of the user's mind and/or body. In this continuation of Introduction to Activating Objects, students will develop a further understanding of micro-controller programming and the use of sensors, actuators and sub processors in relationship to wearable objects. This course will also emphasize, from a product-design perspective, the aesthetic/production value of student projects. Course work will include hands on use of the Arduino microcontroller as well as development of more advanced programming skills in languages such as Wiring, Java and MAX/MSP. Students will gain a greater understanding of historical and contemporary microcontrollers in the arts, while working on interactive art projects in regard to the body. Ongoing critique of student work within the framework of these historical and contemporary applications is an essential component of the class.

*Satisfies Design and Technology Distribution II Requirement*

*Satisfies Sculpture Elective*



## Drawing

### **DT-299-1/FM-299-1 Motion Graphics: Concept and Practice Using After Effects**

**Greg Lemon**

**Prerequisite: 3 Units of Design and Technology or Film Coursework**

This two week intensive course intersects images, video, typography sound and other aspects to create title design, animation, logo, music clips and experimental work. Motion graphics are unlimited in their creative, practical, and distributive possibilities with the advent of web-based video sharing (Youtube, Vimeo) and mobile video devices (iPods). This course will enable students to create professional quality motion graphics in Adobe After Effects that can be integrated into film, DVD and the web for presentation on mobile and stationery devices. Critique is focused on concept as well as the work's execution and design aspects, including motion, transition, color and composition. Assignments that incrementally combine these aspects are completed along with a comprehensive final project. As a foundation for studio practice in motion graphics, students will study the evolution of work from the non-narrative experimental films and print work of the 30's, to the innovative movie titles of Saul Bass in the 50's, the emergence of MTV in the 80's, as well as the influence of new technologies and media artists in the 90's and 2000s. Familiarity with Photoshop and Illustrator is useful.

*Satisfies Design and Technology Elective*

*Satisfies Film Elective*

### **DT-380-1/FM-380-1 Undergraduate Tutorial**

**Paul Klein**

**Prerequisite: Junior Standing**

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

*Satisfies Design and Technology Elective*

*Satisfies Film Elective*

### **DR-120 Drawing I and II**

**Carlos Villa (DR-120-1)**

**Bruce McGaw (DR-120-2)**

**Prerequisite: None**

This course combines beginning and intermediate instruction in drawing. Students will acquire the technical skill and confidence to integrate the foundational tools and techniques required for the making of drawings with the formal and conceptual constructs of the figure, the still life object and abstraction. Drawing's vocabulary will remain the center of the course, including scale, proportion, perspective, composition, line and modeling. Students will understand the value and limits of experimentation while exploring tools, materials and drawing techniques. Drawing will be viewed as a daily practice. Students will develop their own body of work and come to understand drawing within various cultural frameworks and histories that correspond to personal questions of aesthetics. The specific focus of the course will depend on the instructor and may vary from semester to semester.

*Satisfies Drawing I Requirement*

### **DR-200-1 Drawing II and III**

**Jeremy Morgan**

**Prerequisite: DR-120**

This course provides intermediate and advanced instruction in drawing. Students will consider drawing as a discipline in its own right in addition to its interdisciplinary position within all artistic approaches. Students will expand their knowledge of both traditional and nontraditional drawing media and drawing surfaces. Students will develop and articulate an understanding of the matrix of concerns that constitute the act of drawing, and increase their ability to observe and analyze both representational and abstract form. Contemporary drawings and flexibility will be addressed. Students will verbally articulate the technical, formal, aesthetic and conceptual goals for a drawing or drawing project. The specific focus of the course will depend on the instructor and may vary from semester to semester.

*Satisfies Drawing Elective*

*Satisfies Painting Elective*



## Film

### **DR-220-1 Drawing From Your Life**

**Frances McCormack**

**Prerequisite: DR-120**

Drawing From Your Life is an intermediate studio class that will provide students with a structure to use images drawn from their specific life experience and interests as resources for their drawings. The class will combine slide lectures, live models, a section on water based materials and methods, color theory, critiques, one class trip to the Prelinger Library as well as readings to further students' ability to effectively communicate their most crucial concerns.

*Satisfies Drawing Elective*

*Satisfies Painting Elective*

### **DR-220-2/FM-220-2 Expanded Storyboards:**

**Drawing as Narrative**

**Dewey Crumpler**

**Prerequisite: DR-120**

Drawing has a long history of bringing ideas into view for human contemplation and the generation of dialog. In keeping with that history, this course will center on five projects designed to examine mark-making as a vehicle to facilitate self-expression through narrative story-telling, working with story boarding and stop-action animation. It will also cover various strategies for the organization of pictorial space into structures for conveying narrative content. Traditional topics such as graphic and pictorial composition, value modulation and expressive gesture will be covered. Video will be used to document the final projects. The instructor will provide a series of introductory lectures that will place each of the assignments in relation to the contexts of political statements and self-expression. Students will research specific subject areas for use in visual story telling, and use graphite, charcoal and ink to achieve dynamic visual effects and the successful use of time sequencing in storyboard development. Students will also learn how to learn how to enlarge drawings using the grid transfer method.

*Satisfies Drawing Elective*

*Satisfies Painting Elective*

### **FM-110-1 Electro-Graphic Sinema**

**George Kuchar**

**Prerequisite: None**

Electro-Graphic Sinema is an opportunity to learn the basics of production while collaborating on the latest in a long line of testaments to cinematic excess. This production workshop tackles all the dramatic elements of narrative production including lighting, set and costume design, dialogue, directing, acting, special effects and make-up/hair design, all emphasizing low-budget DIY techniques. Students will contribute their personal talents and expressions to the production, which will be screened at the end of the semester. This companion to the legendary "AC/DC Psychotronic Teleplays" course is a collaborative cinematic adventure with a twist: the footage will be available to all who wish to edit on their own or make abstract concoctions of the existing material for other classes.

*Satisfies Film Elective*

### **FM-141-1 History of Film: Cyborg**

**Lynn Hershan Leeson**

**Prerequisites: ARTH-101**

This course will trace the history of cyborgs as they have been manifested in film and media. The ethical issues explored in this course include the shifting boundary lines between the machine and the human. Films selected for viewing will investigate cultural cinematic reactions that reflect how a society enamored with technology can threaten crucial human values. Some of the questions the course will raise are these: How do technology and machines affect our sense of self and of community? Can we really take on radically different identities through virtual worlds? Might collective bodies operate as machinelike assemblages rather than as a group of free-thinking individual agents? Can human values and sensibilities ever be recognized, revealed, or re-created in machine-based artificial intelligence? What is the seduction of cyberfems?

These questions will be stressed in the films selected for screenings.

Films will include Fritz Lang's *Metropolis*, James Whale's *Frankenstein*, Peter Wollen's *Friendship's Death*, Jean Cocteau's *Beauty and the Beast*, and Isaac Asimov's *I Cyborg*. Readings will include articles by Donna Haraway, Katherine Hayles, and Raymond Kurzweil.

*Satisfies Film History Requirement*

*Satisfies Art History Elective*

*Satisfies Critical Studies Elective*



**FM-216-1/DT-216-1 Intermediate 3D Modeling and Animation**

**Greg Lemon**

**Prerequisite: FM-116/DT-116**

This course will focus on utilizing and enhancing the skills learned in DT-116 to help students create a single piece of animated digital art. Students will further explore a variety of 3D digital creative techniques as they each conceptualize and create a polished animated short film, emphasizing shape, form, camera work, mood, and storytelling techniques. The course is designed to lead students through all stages of animated film production, including narrative development, storyboarding, art direction and editing. Additionally, intermediate Maya tools and techniques will be demonstrated, focusing on advanced polygonal modeling, UV mapping tools, texture painting, IK skeletons, character setup, key frame animation techniques, lighting and rendering. This course will provide students with the technical skills needed to produce high-quality animated films, while maintaining an overarching focus on creativity, exploration and experimentation through a narrative context.

*Satisfies Design and Technology Distribution II Requirement*

**FM-220-1 Cinema 2.0: Shared Distribution between Université Paris 1 Pantheon-Sorbonne and SFAI**

**Michella Rivera Gravage**

**Prerequisite: Application and meeting with Department Chair required prior to enrollment**

Through collaborative laboratories and fieldwork this course will examine the history and engage the practice of digital and online strategies for the distribution of films over shared networks. The history of filmic collage, personified in artists such as Man Ray and Bunuel to the recent online releases Wayne Wang, micro cinema and David Lynch, presents a foundation for the use of networked distribution systems to create globally shared media and films. Students in the class will collaborate with faculty and students from Université Paris 1 Panthéon-Sorbonne to work with others participating in the network and in turn, generate streams of work for other projects. SFAI students will then produce work based on the exchanges established by these networked connections. The class also investigates concepts of open source software and systems of production through a critical and challenging analysis of open source itself and notions of authorship. The shared distribution goal of the class extends the processes and interactions of social networking into the traditional proprietary realms of the solo practitioner.

*Satisfies Film Elective*

*Satisfies Urban Studies Elective*

*Satisfies Critical Studies Elective*

**FM-220-2/DR-220-2 Expanded Storyboards:**

**Drawing as Narrative**

**Dewey Crumpler**

**Prerequisite: DR-120**

Drawing has a long history of bringing ideas into view for human contemplation and the generation of dialog. In keeping with that history, this course will center on five projects designed to examine mark-making as a vehicle to facilitate self-expression through narrative story-telling, working with story boarding and stop-action animation. It will also cover various strategies for the organization of pictorial space into structures for conveying narrative content. Traditional topics such as graphic and pictorial composition, value modulation and expressive gesture will be covered. Video will be used to document the final projects. The instructor will provide a series of introductory lectures that will place each of the assignments in relation to the contexts of political statements and self-expression. Students will research specific subject areas for use in visual story telling, and use graphite, charcoal and ink to achieve dynamic visual effects and the successful use of time sequencing in storyboard development. Students will also learn how to learn how to enlarge drawings using the grid transfer method.

*Satisfies Drawing Elective*

*Satisfies Painting Elective*

**FM-220-3 Documentary Film Ethics**

**Michael Fox**

**Prerequisite: FM-101**

This course will examine the multitude of ethical issues that color and influence the work of practicing documentary filmmakers. The overarching context is the complicated question of the filmmaker's responsibility to his or her subject as well as to the viewer. This course will provide students with the opportunity to become familiar with contemporary and historical debates regarding documentary filmmaking, in order to learn to be more critical consumers of documentaries. As a next step, the students—especially film majors—will be asked to develop and articulate their own ethical standards and guidelines.

*Satisfies Film Elective*

*Satisfies Urban Studies Elective*

*Satisfies Critical Studies Elective*

**FM-220-4 Editing Film, Video and Soundtrack**

**Jay Boekelheide/Dan Olmsted**

**Prerequisite: FM-101**

This course is equally divided between image and sound editing. Students will approach editing from both an ideal and a real perspective, emphasizing both the technical and theoretical aspects of editing video images and sound. To a large degree, every edit is unique; initially there is always trial and error, but there are many aspects all



edits share. The beginning of the editing process is about becoming familiar with and acquiring realistic assessments of the footage and sound to be edited. In the collaborative art which results in the creation of media—film and video—the specific job of the editor is to offer a new examination, a new look, a new perspective on the material that has been generated. This course will focus on conceptual considerations, aesthetics, and comprehensive instruction in technique in the design and production of soundtracks for film and video. Fundamental principles of sound recording design and mixing will be covered along with experimental techniques. Students will examine historical, contemporary, and experimental approaches to sound and the relationship between sound and image. The course will use digital source material to explore these processes in detail. Students will work in Final Cut Pro, initially with materials provided and later on their own projects. In parallel, the course will analyze editing in a number of films, in the first instance, as individual films become useful examples in the context of students editing work as it is being performed, and additionally as exemplary subjects of iconic technique. Editing is a largely subjective activity. This will be immediately apparent as the class compares the different versions offered by various students working from the same files. Students will learn the conventions of contemporary editing and when and where it is appropriate to ignore them.

*Satisfies Film Distribution I Requirement*

### **FM 224-1 Digital Cinema II**

**Hiro Narita**

**Prerequisite: FM-204**

This is a workshop course in advanced film technology, video production and post-production. Students will learn the complete process of producing, editing, and online finishing using the HD cameras, offline editing tools, and Final Cut Pro-based online facilities. Students will refine their skills in the areas of line producing, pre-production, cinematography, lighting, sound recording and postproduction workflow. The course will also provide instruction in related professional-level production techniques and conceptual and aesthetic aspects of the medium. Students will focus on specific genres, production challenges, distribution, professional development, multimedia and hyper media production planning and writing from critical production perspectives which include developing a sense of the ethical and social roles related to creating media forms. Students will complete a semester project while collaborating in a variety of production roles.

*Satisfies Film Elective*

### **FM-299-1/DT-299-1 Motion Graphics: Concept and Practice Using After Effects**

**Greg Lemon**

**Prerequisite: 3 Units of Design and Technology or Film Coursework**

This two week intensive course intersects images, video, typography sound and other aspects to create title design, animation, logo, music clips and experimental work. Motion graphics are unlimited in their creative, practical, and distributive possibilities with the advent of web-based video sharing (Youtube, Vimeo) and mobile video devices (iPods). This course will enable students to create professional quality motion graphics in Adobe After Effects that can be integrated into film, DVD and the web for presentation on mobile and stationery devices. Critique is focused on concept as well as the work's execution and design aspects, including motion, transition, color and composition. Assignments that incrementally combine these aspects are completed along with a comprehensive final project. As a foundation for studio practice in motion graphics, students will study the evolution of work from the non-narrative experimental films and print work of the 30's, to the innovative movie titles of Saul Bass in the 50's, the emergence of MTV in the 80's, as well as the influence of new technologies and media artists in the 90's and 2000s. Familiarity with Photoshop and Illustrator is useful.

*Satisfies Design and Technology Elective*

*Satisfies Film Elective*

### **FM-380-1/DT-380-1 Undergraduate Tutorial**

**Paul Klein**

**Prerequisite: Junior Standing**

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist / teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

*Satisfies Design and Technology Elective*

*Satisfies Film Elective*



## Interdisciplinary

### **IN-114-1 Collage**

**Carlos Villa**

**Prerequisite: None**

This course will combine painting processes with the use of found and/or fabricated materials to explore various ways of making of mixed-media works in two and three-dimensions. Specific topics of inquiry will include an examination of various adhesives and other methods of attachment in relation to the surface particularities of various materials, and the safe use of non-conventional painting techniques. Special emphasis will be placed on gaining an understanding of how the spontaneous juxtaposition of iconography and surfaces can create unique esthetic opportunities, especially in relation to the use of recycled materials. Some painting experience is helpful.

*Satisfies Studio Elective for BFA*

*Satisfies General Elective for BA*

### **IN-390 Senior Review Seminar**

**Tim Berry (IN-390-1)**

**Reagan Louie (IN-390-2)**

**Prerequisite: Senior Standing or Portfolio Review**

This course provides an opportunity for seminar format presentation and review of studio work in the senior year of the BFA program. The strength of this seminar is the development of an ongoing critical dialogue with members of the seminar. This critical discourse will further prepare students for continued development of their studio endeavors after graduation. A final summary statement is required.

*Satisfies Senior Review Requirement for BFA*

### **IN-391-1 Honors Interdisciplinary Studio**

**TBA**

**Prerequisite: Senior Standing**

Students must submit a completed and signed Honors Interdisciplinary Studio contract and portfolio of work and/or project proposal to be considered for this course. Only students accepted to the course will be eligible to register and receive a studio. The Interdisciplinary Honors Studio is intended to advance the student's development of independent research and projects through one-on-one discussions with a faculty advisor. Students must submit a signed Interdisciplinary Honors Studio contract (with faculty signature) and a portfolio of work and/or project proposal for acceptance into this course. Students will meet with their faculty advisor at least three times during the term for continuing guidance and evaluation. At the end of the semester, each student will be required to present a completed body of work or project to a faculty review committee. Students accepted into this course receive individual workspace for the semester. Students must register for three units.

*Satisfies Senior Review Requirement for BFA*

### **IN-393-1 AICAD Mobility/International Exchange TBA**

**Prerequisite: Junior standing, 3.0 minimum GPA,  
24 credit hours completed at SFAI**

The Mobility Exchange program offers undergraduate students in their junior year the opportunity to participate in a one-semester exchange with an institution in the United States, Canada, Europe, or Japan. All programs operate on a space available basis. Full credit for fifteen units is given for satisfactory work. Students should consult the Student Handbook for further details regarding the program and contact the Student Affairs Office for application materials. Depending upon the institution and the courses successfully completed, AICAD Mobility/International Exchange satisfies three units of the Liberal Arts elective and twelve units of Major/Studio elective requirement.

*Satisfies Off-campus Study Requirement*

### **IN-396-1 Internship**

**Sarah Ewick**

**Prerequisite: Junior Standing**

The Internship course enables students to gain field experience within an arts or cultural organization over the course of a single semester, while engaging with a faculty advisor and their peers in classroom discussions about their experience. Students are expected to complete a minimum of 90 hours of work with the host organization, or approximately 6 hours/week. Readings are designed to familiarize students with the principles and functions of visual arts organizations, including organizational structure, governance, government policy and support, current issues in the arts and resources for visual artists.

*Satisfies 3 of the 6 Unit Off-campus Study Requirement*

### **IN-399-1 Junior Semester of Independent Study TBA**

**12-15 units**

Academically outstanding undergraduates in their junior year may propose an independent study project of one semester in length, to be undertaken away from the Bay Area. Independent study projects will be subject to the approval of the Director of Registration and Records, a studio faculty sponsor, and the Dean of Academic Affairs. A liberal arts component requires an additional proposal. Independent study credit shall not exceed twelve semester units for studio credit and shall not exceed three semester units in liberal arts. The total studio and liberal arts credit allowable for independent study shall not exceed fifteen units. Only one semester or one summer session of independent study shall be allowed for any student.

*Satisfies Off-campus Study Requirement*



## New Genres

### **NG-101-1 New Genres I**

**Julio Morales**

**Prerequisite: None**

This course is an introduction to the conceptual methods of new genres, which is not a medium or material-specific discipline but rather an approach towards visual and critical thinking and expression. New Genres includes time-based media such as video and sound, performance, and installation, but it is not limited to any single configuration or vocabulary of art. Rather, this beginning-level studio class is the foundation that encourages experimentation and engagement of complex ideas through problem solving. The course is structured around assignments that function as frameworks for each student's content development, as well as lectures and visiting artists.

*Satisfies New Genres I Requirement*

### **NG-111-1 Tools and Techniques for New Genres**

**JD Beltran**

**Prerequisite: None**

New Genres includes time-based media, performance, and installation, but is not limited to any single configuration or vocabulary of artwork frequently encompasses and can include a variety of media, including video, projections, sound, photography, sets and installations, live or recorded performance, and public interventions. This studio class will concentrate on providing students with experience in the basic tools and techniques for creating new genres-based work, as well as work in film, and photography. Instruction will include creating projects using the Final Cut Pro Studio Suite and Photoshop, and in making and documenting projects, performances, and installations through video and photography. Special attention will be given to the process of editing time-based and photographic work. Drawing from a wide range of styles and methods, documentary, performance, dramatic narrative and experimental filmmaking, the course will assess how chosen modes of material and documentation affect meaning and presentation of a work, exploring effective strategies for production and dissemination from a technical, methodological, and philosophical perspective.

*Satisfies New Genres Elective*

### **NG-141-1 Issues in Contemporary Art**

**Sharon Grace**

**Prerequisite: None**

This course is an investigation of contemporary issues relevant to the development of conceptual art (performance, installation, video, body art, etc.). Through lecture, video, visiting artists and writers, the class will investigate contemporary critical cultural theory as it relates to contemporary art practice.

*Satisfies New Genres History Requirement*

*Satisfies Art History Elective for BA and BFA*

### **NG-201-1 New Genres II**

**Sharon Grace**

**Prerequisite: NG-101**

This course is the continuation of ideas and foundations begun in New Genres I. New Genres II is primarily designed for New Genres students at an advanced level, but students from other disciplines are welcome pending instructor permission or completion of the prerequisite. Students will have the opportunity to develop their work free from assignments and with a conceptual-based approach to art making. Inclusive of all mediums and forms, tools are applied to each individual's ideas and projects.

*Satisfies New Genres II Requirement*

### **NG-204-1 Installation: Anti-Object**

**Julio Morales**

**Prerequisite: NG 101**

A course exploring the history of installation art, urban interventions, as well as performance and time-based installation work by contemporary artists. The class will examine a wide range of installation mediums and artists. The class will also examine fundamental strategies and tactics of producing installation artwork as well as the theoretical aspects to the subject matter. The active studio component to this course will consist of students learning to "adapt" and "explore" personal-based work within their specialized art practice in order to implement a series of in-class installation projects. Other active components will include documentation of artwork through video, photo, audio and written formats and proposal writing for installation projects.

*Satisfies New Genres Installation Distribution Requirement*

*Satisfies Urban Studies Elective*

### **NG-206-1 Photoworks: Performance, Documentation, Conceptual Photography**

**Keith Boadwee**

**Prerequisite: NG-201**

Photography has played a major role in the development of conceptual and performance art and it has gone beyond just the mere document. Today contemporary artists use photography widely in the creation of concept-based work. Context has also shifted with the advent of the Internet where the boundaries are even more blurred. The class is not aimed at addressing technical or darkroom issues or conventions of photography, but the use of the still camera as a tool for idea-based image making. Inclusive of all approaches, scale, execution, and technique, the course will challenge students to address in critiques all aspects of their decision-making process. This is a combination seminar/critique class with regular lectures on the historical developments of the role of photography in performance and conceptual art.

*Satisfies New Genres Requirement*



**NG-207-1 Performance/Sound/Language****Jennifer Locke****Prerequisite: NG-101**

This is an opportunity for any student working in performance, sound/music, or text/language to engage in a workshop-style studio/seminar that will explore invention and construction of the self through sound, material, and language. This course will culminate in an exhibition of performances.

*Satisfies New Genres Elective*

**NG-220-1 Art Outside****Whitney Lynn****Prerequisite: NG-101**

Expanding on categories of 'Public Art', this studio/seminar will explore strategies for producing contemporary art in the public realm. Addressing the rich history of art 'outside', topics to be addressed include cultural and/or political interventions; concepts of the 'outsider' in relation to institutional structures; the use of indigenous materials as they relate to site; notions of the "public", "public opinion", and public versus private property. The construction of this history of public art is not built on a typology of materials, spaces or artistic media, but rather on concepts of audience, relationship, communication and political intention. Examining works both ephemeral and permanent, students will consider the implications of site and context through a combination of guest lectures, assignments, critiques, screenings and site visits.

*Satisfies New Genres Elective*

*Satisfies New Genres Installation Distribution Requirement*

*Satisfies Critical Studies Elective*

*Satisfies Urban Studies Elective*

**NG-299-1 Memory Under Construction****Aaron Terry****Prerequisite: NG-101**

In this travel study intensive, students will travel to Buenos Aires, Argentina. The class will focus on artistic approaches on how we deal with memory. The class will look at the creative individual and collaborative reaction of Argentine artists to the years of dictatorship under the military regime of the 1970s and 1980s. This will give students a conceptual base with which to approach the memories associated with oppression, terrorism, healing and the processing of such events. Through discussions with Argentine artists, students will be challenged to consider personal versus memory and how societies, both U.S. and Argentine, relate to foreign tragedy and memory.

*Satisfies New Genres Elective*

*Satisfies Studies in Global Cultures Requirement*

*Satisfies 3 of the 6 Unit Off-Campus Study Requirement*

**NG-310-1 Advanced Video: The Moving Image****Renee Green****Prerequisite: 6 Units of New Genres coursework**

This class is designed for advanced students who wish to concentrate on and develop their on-going work with video. Be it single-channel, installation, or as a documentary tool, experimental or narrative, this class will provide a space to stimulate dialogue through critiques, guests, and readings/lectures about and around the developments and shifts occurring in contemporary art. The class will address all aspects of production and post-production, with low and high levels of production, style, and approach considered. Students enrolled in this course are expected to work independently, to define their own projects, and to realize goals that they have established.

*Satisfies New Genres Video Distribution Requirement*

**NG-380-1 Undergraduate Tutorial****Allan deSouza****Prerequisite: Junior Standing**

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

*Satisfies New Genres Elective*



## Painting

### **PA-120 Painting I and II**

**Bruce McGaw (PA-120-1)**

**Jeremy Morgan (PA-120-2)**

**Prerequisite: None**

This course combines beginning and intermediate instruction in painting. Students will gain an expanded understanding of the painting process through demonstrations, experimentation, readings, and critique discussions. The course content will focus on a comprehensive understanding of pictorial dynamics including composition, materiality, and color. Students will acquire an increased familiarity with the foundational tools and techniques required for the making of paintings and they will learn how to begin, sustain, and complete a work of art. Students will demonstrate an appreciation of how the crystallization of experience, medium, and information can construct a bridge between private experiences and shared public awareness. The specific focus of the course will depend on the instructor and will vary from semester to semester.

*Satisfies Painting I Requirement*

### **PA-199-1/CE-199-1 China Paint Studio**

**John DeFazio**

**Prerequisite: 3 Units of Studio Coursework or Instructor Permission**

This two week intensive class will introduce students to the joy and complexity of china painting techniques. Originating in China in the Ming Dynasty, china painted objects were shipped to Europe as a luxury item and copied by the Victorians into a competitive sport of surface decoration. Today the hand painted object can function as a conceptual and narrative trope. Technically china paint is a medium of powdered oxides and specific oil mediums mixed, painted and fired to produce translucent watercolor effects or buttery oil painting surfaces on glazed ceramic objects. Decals of china paints also offer a wide range of commercial or artist-produced imagery. Contemporary artists such as Cindy Sherman, Judy Chicago, Barbara Bloom, Carrie May Weems, Ni Haifeng and Grayson Perry have exploited this medium as a critical part of their oeuvre.

The course will focus is on surface decoration within the concentrated time-frame of an intensive, using pre-made ceramic objects as the primary ground for exploration. Students with previously fired sculptures can enhance their surfaces. Blank plates, tiles and tea services from high-end factory catalogues like Sevres and Limoges are now available over the Internet and local suppliers offer more contemporary bisqued forms for glaze intervention. Thrift stores are a resource for discarded ceramic treasures waiting to be repurposed. The class will provide a basic array of objects for china paint instruction and exploration as well as china paint materials and commercial decals.

*Satisfies Painting Elective*

*Satisfies Sculpture Elective*

### **PA-200 Painting II and III**

**Frances McCormack (PA-200-1)**

**Dewey Crumpler (PA-200-2)**

**Prerequisite: PA-120**

This course provides intermediate and advanced instruction in painting. Through individual and class critique discussions, students will apply the varied conceptual processes involved in the practice of painting as a means for independently generating and resolving meaningful visual ideas. The course will broaden personal painting processes and visual vocabularies in relation to technical and conceptual options. Students will display an awareness of contemporary visual culture reflected through the aesthetic and formal qualities of their work and they will verbally articulate the technical, formal, aesthetic, and conceptual goals for a painting or painting project. Students will learn the significance of creating a series or sequence of works, which will develop an idea over time. Through research, students will increase their knowledge of the historical and contemporary conditions of painting together with their own positioning within these discourses. The instructor will determine the specific content and focus of the course.

*Satisfies Painting Elective*



**PA-205-1 Color: In and Out of the Studio****Pegan Brooke****Prerequisite: PA-120 or Instructor Permission**

This course will explore color through studio assignments, experiments, readings, and visual materials. The assignments will take place in and out of the studio, with students investigating a single color each week. One week's assignment might involve a discussion of "the context of color," using Lita Albuquerque's 2007 piece *Stellar Axis: Antarctica* and Dan Flavin's 2007 blue-light installation at LACMA; wearing blue eyeglass lenses (colored Mylar) for an afternoon and recording one's shifting perceptions; mixing as many possible versions of "cool and warm blue" with paint or other colored materials; collecting examples of "found blue" and trying to replicate them in the studio; keeping a record of all blues seen during one week; and investigating the history of blue pigment (from Egyptian blue frit and lapis lazuli to "modern" phthalo blue). Students will explore color in ways that are conceptual and psychological and discover different cultures' interpretations of color, as well as the history and symbolism of each color. The ways in which color can carry meaning and serve the content and concepts underpinning artwork will be stressed. Students will each create a color journal that will include written materials and observational notes as well as a set of color chips as a guide for future projects. The focus of the course will be to enhance each student's ability to perceive color (notice!) and to use color (experiment!). We will use colored light, colored objects, color-aid papers and paint mixing to explore color. The class will investigate what colors can do, on their own and in relation to each other. The information covered will give students an inside-out knowledge of colors so the color choices in their own work can be rooted not only in increased knowledge and theory but also in a deeper sensate and emotional understanding of the content that color can carry.

*Satisfies Painting Elective***PA-206-1/DT-206-1 Digital Painting: Strategies of Visualization****Mark Van Proyen****Prerequisite: PA-120**

This course will focus on the use of various imaging software packages working in combination with a large format printer to output directly onto pre-primed canvas, which may then be stretched and painted upon by using a variety of traditional media and techniques. The goal of working in this way will be to discover how advanced technology can facilitate, amplify and contribute to the development of an individual painting-oriented artistic practice. Applications such as Adobe Illustrator, Adobe Photoshop and Maya will be emphasized as vehicles for both graphic and pictorial image development, with focus placed on formulating outputs that address issues of personal expression and theoretical exposition. Previous computer experience is not needed to take this course.

*Satisfies Painting Elective**Satisfies Design and Technology Elective***PA-220-1 Considering the Object****Brett Reichman****Prerequisite: PA-120**

During the 17<sup>th</sup> century, Dutch still-life paintings were created to have multiple identifications, inviting viewers to recognize the fragility of life on one hand, and new class distinctions born of national prosperity on the other. Following from this tradition, this course will focus on representational and conceptual strategies based in the still-life idiom. Students will investigate the still-life as both a visual and signifying practice by examining representations of everyday objects, objects of desire, and other hybrid forms, approached from the vantage points of isolation, juxtaposition, place and displacement, transformation and fictionalization. Students' subject matter and their process of selection will take into account identity politics and individual histories, as well as to the role that specific objects play in society. Both found and fabricated objects will constitute the resource materials for work to be done in this class.

*Satisfies Painting Elective*



## Photography

### **PA-220-2 Narrative Painting**

**Caitlin Mitchell Dayton**

**Prerequisite: PA-120**

Contemporary narrative painting proposes meaning across a broad and complex range of possibilities. Neo Rausch's surreal landscapes invite decoding but draw the line at any final interpretation. At his best, Lucien Freud can make two people in a room look like a book-length story. For a decade, Peter Doig has drawn visual fuel from a single horror movie scene. Issues of contemporary culture, fantasy, politics, celebrity and lived experience all inform current narrative painting practices, while inextricable ties connect these works to this strongest of all threads of art history. Levels of representation and stylistic range will be examined, including the use of photographic source material and discussion of the term "illustration".

Readings from *Biting the Error: Writers Explore Narrative* will be used as a starting point for critical discussion.

*Satisfies Painting Elective*

### **PA-380 Undergraduate Tutorial**

**Frances McCormack (PA-380-1)**

**Jeremy Morgan (PA-380-2)**

**Pegan Brooke (PA-380-3)**

**Carlos Villa (PA-380-4)**

**Prerequisite: Junior Standing**

Tutorial classes provide one semester of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

*Satisfies Painting Elective*

### **PH-101-1 Photography I**

**Sean McFarland**

**Prerequisite: None**

This course addresses the primary aspects of photography in a relationship to aesthetic development. Light, time, camera, lens and development of film and paper is stressed in an environment of rigorous laboratory work. Students who believe themselves sufficiently experienced to request a waiver of the PH-101 course content may present a portfolio of 20 prints of their own recent work demonstrating a competence in the medium. In addition a technical test is required. For such a waiver, see the manager of the photography department to arrange a time for testing, after which a determination based upon the test and print portfolio will be made as to whether the course may be waived.

*Satisfies Photography I Requirement*

### **PH-102-1 Materials and Methods**

**Susannah Hays**

**Prerequisite: PH-101**

Materials and Methods brings together methods related to the chemical and optical processes used in camera-less, traditional, and alternative imaging. It is designed to give the student knowledge of historical and modern light-sensitive media such as Vandyke, cyanotype, and other silver-salt based emulsions, while experimenting with photography's physical properties in relationship to a variety of surfaces (papers, woods, textiles, metals, and glass). Lecture presentations and lab techniques cover topics to be explored in four short assignments. Final projects conceived by each student will achieve a creative, self-reflexive path between process and image in 2D or 3D form.

*Satisfies Photography Technical Elective*

### **PH-110-1 Photography II: Understanding Photography**

**Reagan Louie**

**Prerequisite: PH-101**

This course is an intensive investigation of the inherent characteristics and problems of the medium, emphasizing the critical evaluation of student work based on the details of an image as well as the single image within a body of work. This introduces the student to a broad range of photographic practices to experience various manners and conceptual approaches, to which, the medium of photography may be applied. Through assignments, different approaches to self-expression will be undertaken and experimented with. Students will begin to see how their work fits into the continuum of photography's history.

*Satisfies Photography II Requirement*



**PH-111-1 The Digital Book****Michael Creedon/John DeMerrit****Prerequisite: PH-101**

This course incorporates traditional bookbinding principles with modern digital fine art printing skills that help students learn how to create fine art limited edition books of their artwork. Basic book construction is explored along with a variety of bookbinding materials. By juxtaposing images with words in the form of a limited edition fine art book, students can expect to fine-tune the intention and meaning of their artwork. Learning the skills available in the new digital medium allows students to work in Photoshop CS from digital image files specifically designed, storyboarded, sequenced, edited and printed in Photoshop CS and InDesign. A color managed ICC profile workflow is taught to ensure the finest monitor-to-print color and black and white output on rag paper, canvas, transparency film, silk, luster, matte or glossy substrates using archival pigment inks. Scanning and printing skills are explored in depth along with page layout and creative page design. Basic Macintosh computer skills are necessary though no prior knowledge of image or page editing software is required. The most important element is for each student to have a collection of images in either black and white or color, and to have the desire to amplify and refine their content through the creation of limited edition fine art books.

*Satisfies Photography Technical Elective*

**PH-120-1 Digital Photography I****Thom Sempere****Prerequisite: PH-101**

This course deals with the fundamental concepts of Photoshop CS while presenting it as the prime essential tool for the photographer and graphic designer. Topics covered include: layers, curves; shadow/highlight and color correction; the cloning, healing and paint tools; blending modes; image size/file resolutions and optimal preparation of files for printing to pigment inks printers. Additional topics include: the fundamentals of scanning; setting white and black points; appropriate file formats along with image resolution as it relates to final print size.

*Satisfies Digital Photography I Requirement*

**PH-216-1 Sacred and Profane II****Linda Connor****Prerequisites: 6 Units of Photography Coursework**

In this course, students will create a detailed body of work conceived in relationship to contemporary art and within the history of human expression. The course will look at a broad range of sacred, mythic, and profane images in a cross-cultural framework. Assigned readings, several short papers, some research inspired by students' creative work, and a class presentation will be required.

*Satisfies Photography Conceptual Elective*

**PH-220-1 Lighting and the Portrait****Leon Borensztein****Prerequisite: PH-101**

This course will thoroughly examine the contemporary portrait using artificial and natural lighting techniques. The rigorous investigation of technique and style will cover: the studio, natural environment, editorial, photojournalism, fashion, the nude and self-portrait.

*Satisfies Photography Technical or Conceptual Elective*

**PH-220-2 Large Scale Projects: Calculated Reason****Jack Fulton/Don Farnsworth****Prerequisite: PH-101 or PH-110, PH-140 or PH-141**

This course will be held at Magnolia Editions, one of the premier artist workshops in the US. Magnolia Editions is a collaborative environment, with emphasis on large scale, mixed media work. The key components of this course are the proposal, the prototype and the finished work. Students will be asked to consider scale, and create a proposal after their first visit to Magnolia Editions. Artists who have recently done work at Magnolia Editions include Chuck Close, William T Wiley, Enrique Chagoya, Claire Rojas, Hung Lui, Lewis de Soto and David Best.

*Satisfies Photography Technical or Conceptual Elective*

**PH-221-1 Digital Photography II****Liz Steketee****Prerequisite: PH-120**

This course introduces students to a more advanced level of the conceptual and technical aspects of digital photography. It is designed for students who already have a basic understanding of digital photographic processes. The course will explore the communicative possibilities of digital prints and web/multimedia/video applications of the still image. The course will also include discussions of the professional possibilities available to photographers after graduation and instruction on how to produce digital portfolio materials.

*Satisfies Digital Photography II Requirement*



**PH-224-1 Narrative Photography: Text and Image****Jack Fulton****Prerequisite: PH-101**

A photograph does not always convey to the viewer what the artist originally saw or emotionally felt and understood. By appending text and other added material, this dilemma may be clarified. In simpler words, a wise and concise title can explain more than the photographic description because it gives a definite direction for an interpretation to take place. This course will use the computer to develop combinations of words and image but will also study the diptych, triptych, photo narrative and the grid. Aspects of the collage and montage, as well as the addition of color will be considered. Students will develop a personal and vernacular language that will be applied to the photograph to either clarify intent or create a larger fiction. This class is for the student who wishes to extend the meaning and direct the attention of the viewer to what the photographer deems valuable.

*Satisfies Photography Conceptual Elective*

**PH-305-1 Night Photography****Henry Wessel****Prerequisites: 6 Units of Photography Coursework**

This studio course is designed for students who wish to acquire the technical skills necessary to describe the physical world at night and to receive critical insight and discussion in reference to their photographic projects. Bi-weekly presentation of work by each student will be scheduled. In addition, the final presentation of a comprehensive project in the form of a book, an exhibition or a DVD presentation is required.

*Satisfies Photography Conceptual Elective*

**PH-380-1 Undergraduate Tutorial****Linda Connor****Prerequisite: Junior Standing**

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

*Satisfies Photography Technical or Conceptual Elective*

**PH-381-1 Special Projects****Henry Wessel****Prerequisites: 6 Units of Photography coursework; PH-110, PH-140 or PH-141**

Each student, in concert with the instructor, will design and implement a research project that is conceptually and perceptually relevant to their own process of art making. In addition to a bi-weekly presentation of work from their own processes, students will be required to give a coherent and finalized presentation of their research findings in a form that is appropriate to the nature of the research (e.g., PowerPoint, DVD, research paper, etc.).

*Satisfies Technical or Conceptual Elective*

**PH-391-1 Senior Review Seminar****Henry Wessel****Prerequisites: 6 Units of Photography Coursework; PH-110, PH-140 or PH-141**

This is an exit or "capstone" class configured for the student to coalesce, define and prepare to take his or her work into a larger arena of the "real" world or into a graduate program. The class will bring long-term projects to a head and prepare students for their lives as professionals.

*Satisfies Photography Senior Review Requirement*



## Printmaking

### **PR-120-1 Etching I and II**

**Daria Sywulak**

**Prerequisite: None**

This class explores the medium of intaglio, both in technical and conceptual terms. Process investigations will include the creation of multiple plate/color prints as well as many of the ancillary approaches available to all the traditional intaglio processes: hard ground, soft ground, dry point and aquatint. An emphasis will be placed on the collaboration between process and idea, an underlying concept in all contemporary print work. The installation/presentation of the print will also be seriously investigated. All work will be project based with a direct reference to both of the previous stated areas of understanding. All work will be discussed in both individual and group critiques.

*Satisfies Printmaking Elective*

### **PR-201-1 Intermediate / Advanced Screen Printing**

**Amy Todd**

**Prerequisite: PR-111 Screen Printing**

This intermediate/advanced screen print (Serigraphy) course covers the methods and techniques for the creation of screen prints as well as the conceptual implications, applications and relevancy of this form. Various stencil making techniques (hand-made/drawn, photographic/computer generated) will be covered along with color separation creation. Photo-emulsion coating, exposure, registration and printing will be demonstrated. Multicolor prints on paper will be produced with additional investigation into other substrates. Students will be encouraged to experiment with the formal and conceptual nature of the screen print with projects that consider the nature of multiples. Demonstration, discussion, a field trip and critique will be vital elements of this course.

*Satisfies Studio Elective for the BFA*

### **PR-206-1 Artist's Books II**

**Macy Chadwick and Charles Hobson**

**Prerequisite: PR-106 or Instructor Permission**

Students will develop and build on creative ideas using the artists' book as a medium. Whatever a student's discipline, re-conceiving his or her ideas as an artists' book will expand and enrich their understanding of those ideas. This course will examine the way in which sequence, flow, word & image and structure are special characteristics of an artists' book that open new insights into one's creative interests. The class will include demonstrations, visits by guest artists and will continue focus on the use of letterpress techniques on the Vandercook press. Examples of the wide range of such books will be examined. Reference to techniques and interests in other classes will be encouraged. Each student will complete a small edition of books. The class will focus on individual planning, understanding materials and building on a strongly held artistic idea.

*Satisfies Printmaking Elective*

### **PR-220-1/DT-220-1 Conceptual Cartography in Print**

**Adriane Colburn**

**Prerequisite: Any 100 or 200 Level Printmaking Course**

Mapping ones surroundings is one of the primary ways humans seek to understand the world around them. By breaking down and organizing information, we can both expand on and reign in our realities. In Conceptual Cartography in Print, students will mine the human impulse to translate the otherwise ungraspable into a visual image or map. This advanced interdisciplinary class will explore the act of visualizing information through an in-depth study of an array of mapping techniques, data visualization, and presentation methods, all from a basis of conceptual thinking. With a focus in the digital lab, students will look at ways to combine traditional print and drawing techniques with digital imaging and printing. Students will learn the basics of Adobe Illustrator and design strategies for translating idea, data and content into a graphic printed form. As inspiration, this course will look to a number of conceptual art practices as the background for creating challenging and content rich works, from historic projects by the situationists, to current trends and online networks.

*Satisfies Printmaking Elective*



## Sculpture

### **PR-220-2 Relief Printing Through Social Investigation**

**Juan R. Fuentes**

**Prerequisite: 3 Units of Printmaking Coursework**

Students will be taken through various carving and printing exercises and projects that are designed to develop appreciation and understanding of the technical and esthetic qualities of traditional and modern woodcut/linoleum processes. Students will use the figure or portrait as a point of reference for projects that would come from their own convictions and passions about current issues facing our world. This course will examine printmaking from the historical/contemporary use as a tool for democratic social movements and change, focusing on the example of print makers from Latin America and Mexico.

*Satisfies Printmaking Elective*

*Satisfies Critical Studies Elective*

*Satisfies Studies in Global Cultures Requirement*

### **PR-301-1 Multiplicity**

**Timothy Berry**

**Prerequisite: 6 Units of Printmaking Coursework**

Traditional technologies in printmaking were developed as a direct reaction to the need for more widespread distribution of information. Individual approaches developed as artists engaged these technologies and began to emphasize their individual attributes as a means of expression while still paying homage to their primary property—the ability to reflect “multiplicity.” Contemporary artists are now examining these individual attributes as part of a larger language and are concerned with how they can be combined with other media. In this class contemporary issues in printmaking will be examined through the use of a two-fold approach. The first section of the semester will involve an examination of the history and evolution of these issues. Slides, articles, and discussions will be our primary avenues of investigation. During this section, students will develop a proposal for an extended studio project reflecting these new definitions of printmaking. Class time will be spent on individual and class critiques (at least two each) of these projects as they develop. Other readings will also be introduced and at least one press visit will also occur during the second half of the semester. The final two days of the semester, students will present their finished projects for the final critique.

*Satisfies Printmaking Elective*

*Satisfies History of Printmaking Requirement*

### **CE-100-1 Ceramics I: Fabrication**

**Ian McDonald**

**Prerequisite: None**

This course is an introduction to the processes, techniques, and issues of contemporary ceramics. Students will learn a range of direct construction methods in clay and to build projects investigating issues of space, design, materiality, process, and function. The course will also cover utilization of raw materials and multiple clay bodies and introductory low-fire surface treatments. This class will serve as the foundation for further study in clay and ceramics and will introduce students to both historical and contemporary issues related to clay materials, exploring the formal and conceptual language of the things a culture creates.

*Satisfies Sculpture Elective*

### **CE-199-1/PA-199-1 China Paint Studio**

**John DeFazio**

**Prerequisite: 3 units of Studio Coursework or Instructor Permission**

This two week intensive class will introduce students to the joy and complexity of china painting techniques. Originating in China in the Ming Dynasty, china painted objects were shipped to Europe as a luxury item and copied by the Victorians into a competitive sport of surface decoration. Today the hand painted object can function as a conceptual and narrative trope. Technically china paint is a medium of powdered oxides and specific oil mediums mixed, painted and fired to produce translucent watercolor effects or buttery oil painting surfaces on glazed ceramic objects. Decals of china paints also offer a wide range of commercial or artist-produced imagery. Contemporary artists such as Cindy Sherman, Judy Chicago, Barbara Bloom, Carrie May Weems, Ni Haifeng and Grayson Perry have exploited this medium as a critical part of their oeuvre. The course will focus is on surface decoration within the concentrated time-frame of an intensive, using pre-made ceramic objects as the primary ground for exploration. Students with previously fired sculptures can enhance their surfaces. Blank plates, tiles and tea services from high-end factory catalogues like Sevres and Limoges are now available over the Internet and local suppliers offer more contemporary bisqued forms for glaze intervention. Thrift stores are a resource for discarded ceramic treasures waiting to be repurposed. The class will provide a basic array of objects for china paint instruction and exploration as well as china paint materials and commercial decals.

*Satisfies Sculpture Elective*



**CE-202-1 Transgressive Figuration****John DeFazio****Prerequisite: 3 Units of Sculpture Coursework or Instructor Permission**

Using ceramics as the primary medium, this course explores a trashed-out aesthetic with roots in indigenous eroticism, the Ash Can School in New York nearly a hundred years ago, which transformed into a contemporary language of abjection, fecality and kitsch, Punk Rock and other forms of social critique and disturbance. The Ash Can School explored images of the 'dirty city' with its plebeian fringe of prostitutes, drunks, tattooed sailors and bloody boxing matches was a rebellious attack against a vapid Impressionism. The photographer Jacob Riis focused his lens on the wretched living conditions in the ghetto forcing polite society to deal with the realities of poverty. These artists were called the Apostles of Ugly in their times but today are featured in museum collections and civic-minded documentaries. Within the ceramic medium, eroticism, transgression and figuration has been the concern of artists from the Inca's to Mark Burns and Viola Frey. In other mediums, artist's such as Mike Kelley, Richard Prince and Wim Delvoye have explored the underbelly of our culture. From figurines to body parts to metanarratives, the personification of the human form in a corrupt world will be the theme of the class. Ceramics as the medium of choice may also include mixed media and found objects to be put to service in creating sculptural/ceramic works. Improvisational techniques of form and surface decoration mimicking body scarring, tattoo's and other physical forms of marking will be explored as means to a spontaneous representation of humanity. The body of work produced assumes the role of cultural artifact of a moment of time in a downward spiral of global depression. Yet the interminable creative process points to some new version of a recycled optimistic dystopia.

*Satisfies Sculpture Elective***SC-100-1 3D Strategies I: Beginning Sculpture****Richard Berger****Prerequisite: None**

3D Strategies will explore two fundamental aspects of form and material realization; the realization of a form from an armature, a form that evolves from within utilizing the processes of modeling and reduction to achieve its ends, and the realization of a form that is conceived as a construction, built from components. The aim of the course is to familiarize the spatially oriented maker with the appropriateness of these basic categories as solutions to expressive problems and goals. The modeled form can be biomorphic, monolithic, lyrical, and usually

exists as an exterior. Materials for this exploration will use an armature and plaster shell as a basis for exploring the expressive possibilities of modeling. The constructed form can be a geometric or biomorphic or somewhere in between. Its methods and materials are appropriate to forms that can have both interior and exterior possibilities and that can occupy volume without great mass. The intention of experiencing both of these strategies is to inform expressive decisions at their initial states of conception, toward an optimal use of material in service of idea. Materials and technical instruction for forms conceived as a construction built from components may include wood, steel, cardboard and mixed-media.

*Satisfies Sculpture Requirement***SC-140-1 History of Sculpture: Theory & Processes****Richard Berger****Prerequisite: None**

This course covers the significance of art making, concentrating on sculpture, in various cultures throughout history, with emphasis on the period from the Renaissance through the twenty-first century. Because art history can be a tool for making art in the studio, this course will help students develop a solid historical context, which can then become a resource for their own art making. Sculpture art history taught from a studio practitioner's point of view.

*Satisfies Sculpture History Requirement***SC-206-1 Nomadic Structures: Fabric Studio****Kate Ruddie****Prerequisite: 3 Units of Sculpture Coursework or Instructor Permission**

A course that focuses on the idea of the nomadic and forms of mobility as sculptural practice using primarily fabric-based strategies. Extrapolating from such forms as tents, backpacks, clothing, sails and natural habitats, issues such as sustainability, adaptable shelter, trans-species, mapping, urban/natural survival and site logistics will be explored. Students will learn basic 2D to 3D pattern development, flexible material options, armature design, sewing and a range of mechanical and glue-based fastening systems. The work of such artists as Lucy Orta, Luciano Fabro, Los Carpinteros, Daniel Buren, Franz Erhard Walther, Janine Antoni, Andrea Zittel, Vito Acconci, Atelier van Lieshout, Thomas Hirshhorn and Beverly Semmes will be examined in this context.

*Satisfies Sculpture Elective*



**SC-233-1/DT-233-1 Expanded Drawing / CAD****John Roloff****Prerequisite: 3 Units of Studio Coursework or Instructor Permission**

In this course students will explore the use of drawing for the development and design of sculpture, installation, everyday objects, spatial thinking, mapping, industrial interface, proposals and problem solving. Students will gain knowledge and basic proficiency in programs like Adobe Illustrator and Vector Works (professional computer-assisted drawing [CAD] software) as well as experimental drawing to assist in the 2D and 3D design, organization, visualization, and presentation of their projects. The class is designed to facilitate the development of drawing as a tool to examine and conceptualize 3D interior and external space, objects, ideas, context and site. Structural drawing systems such as scale, perspective, orthographic projection, and plan/elevation/section, as well as more experimental drawing-based approaches will be explored. Information about contemporary applications of electronic, design-based and experimental drawing in a range of applications will also be presented. Familiarity with the use of MAC OS computers is required; basic knowledge of Photoshop is desirable. *Satisfies Design and Technology or Sculpture Elective*

**SC-250-1/DT 250-1 Active Wearable Objects****Chris Palmer****Prerequisite: DT 150-1**

Active wearable objects consist of electronics that are worn on the body and controlled by small circuits and computers. "Wearable computing" is an active topic of research, with areas of production including user interface design, use of wearables for specific applications including disabilities, electronic textiles and fashion design. Many of the objects can be considered an extension of the user's mind and/or body. In this continuation of Introduction to Activating Objects, students will develop a further understanding of microcontroller programming and the use of sensors, actuators and sub processors in relationship to wearable objects. This course will also emphasize, from a product-design perspective, the aesthetic/production value of student projects. Course work will include hands on use of the Arduino microcontroller as well as development of more advanced programming skills in languages such as Wiring, Java and MAX/MSP. Students will gain a greater understanding of historical and contemporary microcontrollers in the arts, while work-

ing on interactive art projects in regard to the body. Ongoing critique of student work within the framework of these historical and contemporary applications is an essential component of the class.

*Satisfies Design and Technology Distribution 2 Requirement**Satisfies Sculpture Elective***SC-310-1 Site/Context: TransNature****John Roloff****Prerequisite: 6 units of Studio Coursework or Instructor permission**

This course is part of a series of site/context/science courses in the Sculpture Department. TransNature is a studio/site, laboratory-like class that investigates issues of art and science, nature, post-nature, ecological and natural systems. Students will be doing their own research in support of individual projects in a wide variety of materials and media; experimental works, new-technologies, art/science interface and field experiments will be encouraged. The class will examine the concerns and strategies of such artists as Helen and Newton Harrison, Eve Laramée, Mark Dion, Olafur Eliasson, Peter Fend, Guiseppe Penone, and Natalie Jeremijenko among many others. *Satisfies Sculpture Elective*

*Satisfies Urban Studies Elective***SC-380-1 Undergraduate Tutorial****Ian McDonald****Prerequisite: Junior Standing**

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

*Satisfies Sculpture Elective*



## GRADUATE COURSES

# School of Interdisciplinary Studies

All courses are offered for 3 units unless otherwise specified.

### Art History

#### **ARTH-520-1 A History of the Future**

**Nicole Archer**

This seminar concerns itself with some of the ways 'the future' has been differentially thought and represented within Modern and Contemporary Art and Design. The course will be careful to attend to the notion that not all subjects have access to 'the future' in the same way and that much of modern political life is hinged upon managing this discrepancy. It will historicize and problematize how it is that contemporary artists and designers have come to be expected to always have an eye for the future/what's next. And it will also consider how thinking 'the history of the future' might, thus, provide an interesting way to think about the politics of art and design. Students will look at art deco, Italian and Russian futurism, 1950s Retro-futurism, 1960s 'Mod' style, afro futurism, various Feminist Utopian and Dystopian visions, contemporary, popular Science Fiction, and the visual culture surrounding the 2009 presidential elections. This course will contextualize these artworks and designs by first considering how early Modern attempts at thinking and representing the future (in its contemporary sense) can be discerned through popular, genre depictions of fortune tellers and other figures. *Satisfies Art History Seminar Elective*

#### **ARTH-520-2 Radical Aesthetics**

**Ginger Wolfe-Suarez**

Students will begin by looking at foundational texts on Philosophy of Aesthetics- approaching them in a way that is geared towards emerging art practitioners. A focus will be placed on Jean-Francois Lyotard, *The Paradox of the Graphic Artist*. Other writings we will cover are by Kant, Jose Ortega y Gasset, and feminist philosophers—Carolyn Korsmeyer and Elisabeth Schellekens. This class will investigate developing renewed concepts of 'taste' and 'disinterestedness' which are relevant to revisit today. Students will critique these concepts from the foundational texts, and then read contemporary essays and papers containing further revisions. The course will raise questions that stem from formalist criticism and attempt to create our own paradigm for examining aesthetics. Course material will be relevant to students interested in the complexity of visual pleasure-but equally important for aspiring designers who must contemplate ethics in their field, and even for emerging art critics seeking a more nuanced manner of assigning value to aesthetics.



### **ARTH-520-3 War and the Visual Arts in America** **Makeda Best**

Beginning with a discussion of European models of history painting and the interpretation of these models by 18<sup>th</sup> century American painters, this course, among other topics, will consider the legacy of the unprecedented violence of the American Civil War and its challenge to established artistic genres and tropes; the rise of photography and photographic media during the first half of the 20<sup>th</sup> century; and the questions about definitions of reality, historical time, nation, and memory that characterize the investigations of the photography and multimedia responses to more contemporary conflicts. Students will discuss the display of and public reaction to a number of specific works. The course will question what artworks say about war as a personal and public experience, and explore what these artworks reveal about our collective, historical understanding of religion, family, and gender roles. Though the course will mainly focus on painting, photography, and multimedia works, some films will be discussed as well.

### **ARTH-520-4 Towards a Theory of Contemporary "Tableau" Photography: Setting a History of Theory Against Practice** **Amy DaPonte**

This course investigates the history and critical reception of what has been called "tableau" photography, or the recent impetus in photographic art to produce large-scale, staged, or "objective" photographs intended directly for display on museum and gallery walls. Though tableau photography stands as one of the leading developments in the art world today, it has raised significant controversy for art historians and critics anxious about the complex challenges it presents for the medium of photography and its traditional theorization. In order to provide students the vocabulary necessary to engage critically with this new art, this course will include three components: a broad survey of the international artists associated with tableau photography and their recent critical reception; a historical analysis of the various media and movements that influenced the development of this form, including history painting, cinema, and *Neue Sachlichkeit*; and a condensed survey of 20<sup>th</sup> century photography theory. Some of the tableau photographers students will consider include: Jeff Wall, Hiroshi Sugimoto, Rineke Dijkstra, Andreas Gursky, Candida Höfer, and Philip-Lorca diCorcia. Some of the authors include: Andre Bazin, Roland Barthes, Rosalind Krauss, George Baker, Michael Fried, and Julian Stallabrass.

### **ARTH-520-5 The Role of the Sex Worker in International Film**

**Emily Schuckman Matthews**

Films featuring the prostitute span decades, cultures and genres, but share the common denominator of using the character as a salient representative of social, economic and gendered transformation in society and the anxieties associated with it. This course will examine the evolution of the sex worker in film from the turn of the 20<sup>th</sup> century to today. Particular focus will be given to the influence of modernist and postmodernist discourses and concepts of gender, sexuality and economics on representations of the character. Films will be viewed not only for their intellectual and cultural content, but also for their style, technique and device used in their aesthetic portrayal of the sex worker and her milieu. By the end of the course students will have an excellent understanding of the historical evolution of the prostitute character, the theory and films essential to defining the role of the sex worker in film and the broader messages these films may convey about women's position in a global culture.



### **ARTH-531-1 The Other California: Intersections of LA Modern Art, Architecture and Design**

**Paul Klein**

This course maps Los Angeles as a major center of art and design. It challenges the view of the city as a sprawling entity without conscious planning and lacking any discernable order. Tracing the history of LA from the mid-twentieth century to the present, students will investigate how the intersection of tangible objects, architecture, and the city's urban ideal of decentralization created an environment that produced a unique cultural entity with a recognizable design vocabulary. The perspective of this course situates the intersection of mid-century modern design and architecture with the interests of LA pop artists and LA feminist artists working in the same milieu. "Mid-century modern" is a style of architecture, furniture design, and product design developed in Europe, influenced by the Bauhaus and Scandinavian design. But it found a unique version in the informal climate and landscape of post-World War II Los Angeles, which continues to be an important center for contemporary global design and architecture. Prominent architects and designers from this period who worked in the Los Angeles area include Finland's Eero Saarinen, Charles and Ray Eames, Greta Magnusson Grossman, Richard Neutra, Pierre Koenig, Craig Ellwood, John Lautner, Rudolf Schindler, and Frank Lloyd Wright. The course will examine how these LA designers and architects fostered themes for artists working in Los Angeles including Vija Celmins, Lynn Foulkes, David Hockney, Allan Kaprow, Claes Oldenburg, John Baldessari and Ed Ruscha. Privileged in this regard will be LA feminism, with activities centered at the Woman's Building in Los Angeles, including artists Judy Chicago, Miriam Schapiro, Mary Kelly, Faith Wilding, Faith Ringgold, graphic designer Sheila Levrant de Bretteville, and art historian Arlene Raven. An optional field trip to Los Angeles to see iconic examples of the art, design, and architectural movements covered in the course will be scheduled during the semester. Students from a variety of disciplines interested in how the intersection of art, design, architecture, and urban development established Los Angeles as a major American center for culture, are encouraged to enroll in this course.

*Satisfies Graduate Urban Studies Elective*

### **ARTH-532-1 Chromophilia: Parsing the Visible Spectrum**

**Claire Daigle**

This course offers a cross-cultural, interdisciplinary examination of color from art historical and critical perspectives. Each session will focus on a limited span of color in the spectrum with additional weeks devoted to black, white, silver, gray, gold, and brown. A single week (covering "blue", for example) might involve experiences as diverse as discussing Jacques Derrida's statement, "color has not yet been named;" the African Yoruba concept of blue with its profound

resonances in African-American culture; reading passages from William Gass's *On Being Blue*, Julia Kristeva's "*Giotto's Blue*", and a poem by Ken Nordine; looking at a chronologically-ordered selection of images spanning from Yves Klein to Anish Kapoor; watching Derek Jarman's film *Blue*; and listening to Miles Davis's *Kind of Blue*. Key areas of inquiry will include: Where does the balance of engagement with color fall between the purely subjective and the culturally constructed? What values and objectives (cultural, political and emotional) have been placed on color in contemporary and, to a lesser degree, modern art? How do these investments shift with cultural context? We tend think of color as primarily experiential; to what degree of specificity can we begin to verbalize our experiences?

### **ARTH-590 Thesis I: Independent Investigations**

**Dale Carrico (ARTH-590-1)**

**Ella Diaz (ARTH-590-2)**

**Prerequisite: Open to only MA and Dual-Degree Students**

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students will develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

*Satisfies Requirement for the MA in History and Theory of Contemporary Art*

### **ARTH-591 Thesis II: Collaborative Projects**

**Meg Shiffler (ARTH-591-1)**

**Julie Lazar (ARTH-591-2)**

**Prerequisite: Open to only MA and Dual-Degree Students**

This course provides the context for the collaborative project that, along with the student's individual thesis, forms the capstone of the MA program. Students from all three MA programs work together to define, research, and present a group project focusing on a crucial aspect of contemporary art and its critical contexts. Students will take responsibility for all aspects of the project, which may include topical research and writing, curatorial work related to project design, budgeting, selecting and commissioning artwork, exhibition design, and public outreach, thereby gaining professional experience in art historical research, programming and presentation. Past projects have included film screenings, art exhibitions, public events, and print and web-based publications on a variety of themes.

*Satisfies Requirement for the MA in History and Theory of Contemporary Art*



## Critical Studies

### **CS-500-1/US-500-1 Design for Living: Artifice and Agency** **Dale Carrico**

Our designs have designs on us. In this seminar students will approach design as a site through which politics are done, but typically by denying its politics. At the heart of this denial is an imagination of "the future". "The good life" is always a life with a future, and it is to this future that design devotes its politics. Students will begin with a survey of bio-political notions of design and then direct their attention specifically to the futurological agency of three design discourses: peer-to-peer democratization through social software coding, sustainability through green design, and eugenic "emancipation" through biomedical "enhancement". The course will conclude with a student symposium directing these discursive lenses onto aesthetic, curatorial, practical, and collaborative objects and events.

*Satisfies Urban Studies Seminar Elective*

### **CS-500-2/US-500-2 Cityscapes of the Imaginary: Urban Film and Literature** **Carolyn Duffey**

As the visual and physical space most emblematic of modernity from the latter part of the 19<sup>th</sup> century, the city has been a conflicted place of economic and social upheaval, affecting class, racial and gender divisions, and producing contested public and private domains within its boundaries. Additionally, the metro pole has been the destination of those uprooted from rural areas, or those fleeing war or postcolonial chaos in their own lands, with complex consequences. This course will examine the experiences of that modernizing urban world, through the narratives of novelists, playwrights, short story writers, poets, and filmmakers who have charted the interior spaces of life in the city from a variety of historical, cultural, geographical, or transnational perspectives. By means of these genres, the urban "imaginary" is formulated from numerous subjective aesthetic representations in language and cinematic form to produce what Columbia University Comparative Literature scholar Andreas Huyssen terms "the cognitive and somatic image which we carry within us of the places where we live, work, and play".

*Satisfies Urban Studies Seminar Elective*

### **CS-500-3 Third Media: Thinking Film and Video as Social Practice**

**Krista Lynes**

The return in the 1980s and today to questions of 'Third Cinema' aimed to re-pose questions of the relations between the cultural and the political, focusing specifically on how media might represent local socio-historical situations and oppose simplistic notions of national identity or cultural authenticity. Such an approach continues to be relevant not only in the field of cinema studies, but across the broad array of new media that serve to produce the contemporary world order and the complex connections between intra- and inter-national forces and traditions. Drawing from the historical works of Solanas & Getino, Gabriel and others, students will flesh out how media functions as a social practice, one which brings together social actors, which depends on specific institutional apparatuses, and which founds certain forms of knowledge in a material practice. Rather than focus on the contribution of 'Third Cinema' to cinema studies or media studies, the course will examine how such filmic works and critical writings construct useful lenses through which to understand the post-colonial and global world. Students will seek to glean from these readings forms of artistic practice that are subject to continuing experimentation, forever in need of adaptation to the shifting dynamics at work in social struggles.

### **CS-500-4 The Space of Tragedy** **Takeoshi Nishiuchi**

This class examines the notion of tragic encounter, the site where one person's unutterably private particularity fails to reach another and vice versa. As a disclosure of irreducible distance, tragedy is failure. Yet as a gap that opens space, tragedy is a release or space of liberation. When concretized as theatrical art, this ambivalent space of tragedy is often expressed architecturally. For instance, the massing of strangers in a city can appear as a magnification of formless chaos. Students will read Zeami (1363–1443), a playwright and philosopher of the No Theater who lived and worked in Kyoto, the rapidly growing capital of medieval Japan. The course will consider the influence of urbanization on his theories of drama and theater design. Furthermore, students will examine Zeami's philosophy in relation to the specializing of tragedy by western thinkers such as Friedrich Nietzsche, Iris Murdoch and George Steiner.

*Satisfies Urban Studies Seminar Elective*



**CS-502-1 Culture Industry/Media Matters****Frank Smigiel**

This course is organized along two lines of inquiry: meta recycling and network society. In this course students will engage in a historical and contemporary review of the emergence and shifting role of media as a sensory shaping perception implicated in local and global logics of machine, user, and community. Students will also explore notions of architecture and property as articulated in cyberspace, critiques of development and culture with its institutionalized arrangements of ICT4SD and CTCs, and formations of digitally mediated networks and mobilizations.

*Satisfies Core Requirement for MA in History and Theory of Contemporary Art, Exhibition and Museum Studies, and Urban Studies*

**CS-504-1 Research and Writing Colloquium****Robin Balliger**

This course will immerse MA students in the History and Theory of Contemporary Art, Urban Studies, and Exhibition and Museum Studies programs in the research, documentation, and writing methodologies that are fundamental to conducting original research and other investigative projects (exhibitions, public interventions, etc.) within the student's area of emphasis. The colloquium will be interactive in format, with an emphasis on close working relationships with both the instructor and students/peers. Exemplary practices that shape the discourses of contemporary art, visual studies, and urban studies will be explored collectively according to a syllabus developed by the instructor in consultation with the students, in relationship to their developing projects and theses ideas. By the end of the semester, each student will have prepared an individual bibliography related to a prospective thesis topic, as well as a ten-to-fifteen-page research proposal and plan. These materials will be reviewed by a faculty panel (three faculty members, including one studio faculty member) convened in consultation with the instructor, the Dean of Academic Affairs, and the program chairs.

*Satisfies Core Requirement for MA in History and Theory of Contemporary Art, Exhibition and Museum Studies, and Urban Studies*

**CS-506-1/EMS-506-1 Invention, Negotiation and Encounter: Examining Exhibitions****Renee Green**

An historical analysis of exhibitions viewed as case studies, tracing the genealogy of forms of presentation enacted at different times, in different locations, and under different circumstances, generated by assorted initiators around the world. Documents generated in the course of developing exhibitions will be explored in conjunction with materials produced for exhibitions, denoting publicity, publications, and their contemporary and historicized receptions. Changes in the forms and range of exhibition from curiosity cabinets to online events will be traced. Students will develop projects that allow exploration of forms of exhibition.



## Exhibition and Museum Studies

All EMS and US courses may be used to fulfill Critical Studies Requirement (with the exception of Thesis I and II)

### **EMS-503-1 Beyond Exhibitions**

**Hou Hanru**

Curatorship of contemporary art exhibitions is one of the most important and problematic aspects in the transformation of the global art scene. Far beyond the field of mere exhibition making, it has become a driving force in defining contemporary art, which continues to be reinvented through curatorial interventions. This course will include travel to New York and Los Angeles, where students will meet with curators through visits to museums and galleries.

*Program Course Fee: \$2,500*

### **EMS-506-1/CS-506-1 Invention, Negotiation and Encounter: Examining Exhibitions**

**Renee Green**

An historical analysis of exhibitions viewed as case studies, tracing the genealogy of forms of presentation enacted at different times, in different locations, and under different circumstances, generated by assorted initiators around the world. Documents generated in the course of developing exhibitions will be explored in conjunction with materials produced for exhibitions, denoting publicity, publications, and their contemporary and historicized receptions. Changes in the forms and range of exhibition from curiosity cabinets to online events will be traced. Students will develop projects that allow exploration of forms of exhibition.

### **EMS-590 Thesis I: Independent Investigations**

**Dale Carrico (EMS-590-1)**

**Ella Diaz (EMS-590-2)**

**Prerequisite: Open to only MA and Dual-Degree Students**

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects.

Students develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

*Satisfies Requirement for the MA in Exhibition and Museum Studies*

### **EMS-591 Thesis II: Collaborative Projects**

**Meg Shiffler (EMS-591-1)**

**Julie Lazar (EMS-591-2)**

**Prerequisite: Open to only MA and Dual-Degree Students**

This course provides the context for the collaborative project that, along with the student's individual thesis, forms the capstone of the MA program. Students from all three MA programs will work together to define, research, and present a group project focusing on a crucial aspect of contemporary art and its critical contexts. Students take responsibility for all aspects of the project, which may include topical research and writing, curatorial work related to project design, budgeting, selecting and commissioning artwork, exhibition design, and public outreach, thereby gaining professional experience in art historical research, programming and presentation. Past projects have included film screenings, art exhibitions, public events, and print and web-based publications on a variety of themes.

*Satisfies Requirement for the MA in Exhibition and Museum Studies*



## Urban Studies

All EMS and US courses may be used to fulfill Critical Studies Requirement (with the exception of Thesis I and II)

### **US-500-1/CS-500-1 Design for Living: Artifice and Agency** **Dale Carrico**

Our designs have designs on us. In this seminar students will approach design as a site through which politics are done, but typically by denying its politics. At the heart of this denial is an imagination of "the future". "The good life" is always a life with a future, and it is to this future that design devotes its politics. Students will begin with a survey of bio-political notions of design and then direct their attention specifically to the futurological agency of three design discourses: peer-to-peer democratization through social software coding, sustainability through green design, and eugenic "emancipation" through biomedical "enhancement". The course will conclude with a student symposium directing these discursive lenses onto aesthetic, curatorial, practical, and collaborative objects and events.

*Satisfies Urban Studies Seminar Elective*

### **US-500-2/CS-500-2 Cityscapes of the Imaginary: Urban Film and Literature** **Carolyn Duffey**

As the visual and physical space most emblematic of modernity from the latter part of the 19<sup>th</sup> century, the city has been a conflicted place of economic and social upheaval, affecting class, racial and gender divisions, and producing contested public and private domains within its boundaries. Additionally, the metro pole has been the destination of those uprooted from rural areas, or those fleeing war or postcolonial chaos in their own lands, with complex consequences. This course will examine the experiences of that modernizing urban world, through the narratives of novelists, playwrights, short story writers, poets, and filmmakers who have charted the interior spaces of life in the city from a variety of historical, cultural, geographical, or transnational perspectives. By means of these genres, the urban "imaginary" is formulated from numerous subjective aesthetic representations in language and cinematic form to produce what Columbia University Comparative Literature scholar Andreas Huyssen terms "the cognitive and somatic image which we carry within us of the places where we live, work, and play".

*Satisfies Urban Studies Seminar Elective*

### **US-590 Thesis I: Independent Investigations**

**Dale Carrico (US-590-1)**

**Ella Diaz (US-590-2)**

**Prerequisite: Open to only MA and Dual-Degree Students**

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

*Satisfies Requirement for the MA in Urban Studies*

### **EMS-591 Thesis II: Collaborative Projects**

**Meg Shiffler (US-591-1)**

**Julie Lazar (US-591-2)**

**Prerequisite: Open to only MA and Dual-Degree Students**

This course provides the context for the collaborative project that, along with the student's individual thesis, forms the capstone of the MA program. Students from all three MA programs work together to define, research, and present a group project focusing on a crucial aspect of contemporary art and its critical contexts. Students take responsibility for all aspects of the project, which may include topical research and writing, curatorial work related to project design, budgeting, selecting and commissioning artwork, exhibition design, and public outreach, thereby gaining professional experience in art historical research, programming and presentation. Past projects have included film screenings, art exhibitions, public events, and print and web-based publications on a variety of themes.

*Satisfies Requirement for the MA in Urban Studies*



## Other Interdisciplinary Study Offerings

### **IN-503-1 Topics in Linguistics for Non-Native Speakers of English**

**Rebekah Sidman-Taveau**

This is a hybrid (online and face-to-face) course for graduate non-native speakers of English. Students investigate linguistic topics while receiving support with critical-studies reading, class participation, critiques, oral presentations, and academic writing (such as research and response papers, proposals and applications, MFA artist statements and MA theses). Course topics include advanced-level reading strategy and vocabulary development, oral presentation and participation strategies, the language of critiques, and academic discourse and writing conventions. Students will be given specialized pronunciation and grammar instruction based on individual needs.

## Graduate Studio Electives

### **NG-500-1 Alternative Contexts**

**Allan DeSouza**

This course is intended for students interested in creating projects outside of conventional contexts. The streets, the city, public and private spaces, visibility and camouflage, subversion and decoration, social intervention, installation, performance, and video are some of the means and approaches that will be explored during this course. Being a studio class, students will create projects and works during the semester, from proposal to execution to documentation.

*Satisfies Urban Studies Seminar Elective*

### **PA-500-1 Winifred Johnson Clive Foundation Distinguished Visiting Fellows Seminar**

**Mark Van Proyen**

In this course, students will interact with three internationally renowned painters who will join the seminar community in critical discussions about contemporary painting. Individual studio tutorials with each of the fellows will provide students with direct critical feedback on their studio work. Public lectures and colloquia presented by the fellows will further an understanding of their studio practice and provoke in-depth examinations of contemporary art. Students will be required to attend the three Winifred Johnson Clive Foundation Distinguished Visiting Painting Fellows lectures and their related colloquia, and to host studio critiques with each of the fellows. In addition, the seminar will facilitate the examination of participants' artworks as they address themselves to the social space formed by the seminar community. Each student will be required to present current work twice during the course of the semester, and will also be required to attend all other seminar critiques. Students will be required to respond to each other's presented work in both verbal and written form.

### **PR-500-1 Digital Technology and Contemporary Practice**

**Griff Williams**

The matrix through which artists create printed work is an area of profound change. In the context of describing new printmaking processes, the computer or digitally coded information alters the way images are made, stored, mediated and finally "impressed" or printed. This seminar will investigate the use of technology as a medium, as both subject and object in art practice. Students will participate in discussions and demonstrations at the Bay Area's first digital fine art press, Urban Digital Color and Gallery 16. Contemporary uses of technology in art making and conceptual applications of electronic media will be explored, as well as dialogue with electronic media artists such as Ken Goldberg, Joaquín Alvarado, Lynn Hershman Leeson and Amy Franceschini.



## GRADUATE COURSES

# School of Studio Practice

All courses are offered for 3 units unless otherwise specified.

Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings and field trips. MFA students must enroll in one Graduate Critique Seminar per semester. No more than two Graduate Critique Seminars may be enrolled per semester.

<b>GR-500-1</b>	Laetitia Sonami
<b>GR-500-2</b>	Lynn Hershman Leeson
<b>GR-500-3</b>	Renee Green
<b>GR-500-4</b>	Tony Labat
<b>GR-500-5</b>	Allan de Souza
<b>GR-500-6</b>	Sharon Grace
<b>GR-500-7</b>	Howard Fried
<b>GR-500-8</b>	Pegan Brooke
<b>GR-500-9</b>	Dewey Crumpler
<b>GR-500-10</b>	Brett Reichman
<b>GR-500-11</b>	Carlos Villa
<b>GR-500-12</b>	Reagan Louie
<b>GR-500-13</b>	Richard Berger
<b>GR-500-14</b>	Linda Connor

Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. Unless notified otherwise, the first meeting of Graduate Tutorials is at the Graduate Center at 2565 Third Street. MFA students must enroll in one and no more than two Graduate Tutorials per semester.

<b>GR-580-1</b>	Laetitia Sonami
<b>GR-580-2</b>	George Kuchar
<b>GR-580-3</b>	Will Rogan
<b>GR-580-4</b>	Jennifer Locke
<b>GR-580-5</b>	Dewey Crumpler
<b>GR-580-6</b>	Bruce McGaw
<b>GR-580-7</b>	Brett Reichman
<b>GR-580-8</b>	Mark Van Proyen
<b>GR-580-9</b>	Jeremy Morgan
<b>GR-580-10</b>	John Priola
<b>GR-580-11</b>	Amy Todd
<b>GR-580-12</b>	Ian McDonald
<b>GR-580-13</b>	John deFazio
<b>GR-580-14</b>	Mildred Howard
<b>GR-580-15</b>	Meredith Tromble
<b>GR-580-16</b>	Keith Boadwee



## Post-Baccalaureate Seminar

### **PB-400 Post-Baccalaureate Seminar**

**Jeannene Przyblyski (PB-400-1)**

**Tony Labat (PB-400-2)**

All Post-Baccalaureate students must enroll in this seminar, which will focus on critiques of student work from all disciplines represented in the program. Conceptual and material methodology will be emphasized. The seminar may include lectures, readings and field trips.

## Graduate Lecture Series

### **GR-502-1 Graduate Lecture Series**

**Tony Labat and Claire Daigle**

**0 Units**

The Graduate Lecture Series is intended to work in conjunction with the Visiting Artists and Scholars Lecture Series in support of the MFA, MA, Dual Degree, and Post-Baccalaureate Programs. The Series is intended to provide exposure to, and engagement with, a diversity of trajectories, styles, approaches, and career paths offered on a regular basis by emerging and established artists, curators, critics and historians working in a wide variety of disciplines in both local and global contemporary art communities. As an investigation of the contemporary issues relevant to the development of graduate students' full education and experience at SFAI, the Lecture Series provides the entire graduate body a common interdisciplinary foundation and plays a crucial role toward defining individual praxis and the meanings of "success," function, and role within the current and future landscape of contemporary art. These lectures will occur in the Lecture Hall at the 800 Chestnut Street campus on Friday evenings from 5:00 to 7:00 PM. Students will also have the opportunity to meet with some of the guests for individual critiques, small group colloquia and informal gatherings after the lectures. Additionally, presentations and screenings by SFAI graduate faculty will comprise an additional component of the Series to be held in the regular time block during weeks when visitors are not scheduled.

*Attendance at all of the Graduate Lectures is required for all first-year MFA, MA, and Dual Degree students and strongly recommended for all other graduate and Post-Bac students. Attendance at the Visiting Artists and Scholars Lectures is strongly recommended for all graduate and Post-Bac students. First-year MFA, MA, and Dual Degree students are required to submit 5 short (1 page) response papers on the Viola Graduate Lecture Series Forum over the course of the semester.*



## Graduate Practicum

### **EMS-588-1 Exhibition and Museum Studies Practicum 6 Units**

As part of the Master of Arts in Exhibition and Museum Studies program, all students must complete a practicum. The practicum is a key aspect of the program designed to give students supervised practical application of previously studied theory through a form of professional engagement that puts students in direct contact with issues in the field. Students can arrange a practicum in which they work independently or in teams. The practicum can be an internship, independent or collaborative study, or a self-initiated off-campus study project planned under the direction of an advisor. Students are highly encouraged to select a practicum that supports their area of thesis research. The practicum involves on-site work and is undertaken in partnership with, for example, organizations, agencies, museums, galleries, departments of culture, archives, and private collections, at the local, the national, or the international level. Students work with someone affiliated with the practicum site and a SFAI faculty advisor. Both advisors review the student's work and development. The faculty advisor also provides the student with connections between their practicum experience and the development of their thesis, as well as assisting the student in placing his or her fieldwork into the broader context of their program of study.

### **GR 588-1 Teaching Practicum: Transmitting Art Practices Jennifer Rissler**

In this course linking theory and practice, students will critically examine the training of artists in the context of histories of ideas and institutions, and the testimony of artists regarding the interchange between their teaching and studio practices. The course will consider historical models of artistic transmission and their relationship to instruction in visual art, and theories of learning and education. The seminar portion of the class will cover several models and artists to illustrate the relationship of artists to instruction, including the Bauhaus (Walter Gropius, Josef Albers), "progressive education" as modeled by John Dewey and incorporated into the Black Mountain College Experiment, the post-studio phenomenon of CalArts and SFAI and their relationship to the growth of the MFA degree, and other contemporary developments. Students will meet in seminar five times during the semester. Readings include material from *Art Subjects* by Howard Singerman, *Why Art Cannot Be Taught* by James Elkins, and others. Students will be paired with faculty members in undergraduate seminars and studio courses to observe teaching methods and to gain hands-on teaching experience for a minimum of three hours per week.

*The Teaching Practicum (GR-588) carries three units of graduate credit and there is no tuition remission.*

## Reviews

### **GR-592 Graduate Intermediate Review 0 UNITS**

At the end of the second semester, students are required to register and to present work for Intermediate Review. Students who pass the review will proceed to the second year of the MFA program. Students who fail the Intermediate Review will be placed on academic probation and will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

### **GR-594 Graduate Final Review 0 UNITS**

At the beginning of their final semester of the MFA program, students are required to register for Final Review. Students may attempt their final review twice (near the end of the fourth, fifth, or sixth semester in the program). Students who do not pass the Final Review before the end of their sixth semester in the program will not receive the MFA degree.



## Graduate Assistantships

### **GR-587**

#### **Graduate Assistantship**

##### **0 UNITS**

A limited number of graduate assistantships may be available. Under the supervision of a faculty member teaching a graduate course, graduate assistants perform the same responsibilities as teaching assistants, except their load does not include teaching. Graduate assistants will receive a stipend.

### **GR-597**

#### **Graduate Teaching Assistantship**

##### **0 UNITS**

Graduate students who are enrolled in nine or more units in their 3<sup>rd</sup> through 6<sup>th</sup> semesters are eligible to apply for a teaching assistantship. Under the supervision of a faculty member teaching an undergraduate course, responsibilities of a teaching assistant may include teaching, grading papers, tutoring, research, and being available to the students. The teaching assistant is expected to participate in critiques and demonstrate leadership during discussions. Teaching assistants will receive a stipend. For additional information and application procedures, students should contact the graduate center.



# Contact Information and Campus Maps

## Contact Information/ Directions

800 Chestnut Street  
Main Campus

2565 Third Street  
Graduate Campus



## CONTACT INFORMATION

**800 Chestnut Street**

**San Francisco CA 94133**

(between Leavenworth and Jones Street)

**www.sfai.edu**

24-Hour Info	415 771 7020
Academic Affairs	415 749 4534
Administration	415 351 3535
Admissions	415 749 4500
Undergraduate Advising	415 749 4853
Graduate Advising	415 641 1241 x1015
Area Manager (Design and Technology, Film, New Genres, Photography)	415 749 4577
Area Manager (Painting, Printmaking, Sculpture)	415 749 4571
Area Manager (Interdisciplinary Studies)	415 749 4578
Graduate Center	415 641 1241
Academic Support Services	415 749 4533
Continuing Education	415 749 4554
Exhibitions and Public Programs	415 749 4550
Financial Aid	415 749 4520
Counseling Center	415 749 4587
Registration and Records	415 749 4535
Security	415 624 5529
Student Accounts	415 749 4544
Student Affairs	415 749 4525

## DIRECTIONS

### From the East Bay

Main access to San Francisco from the east is Highway 80 to the Bay Bridge. Cross the bridge and take the Fremont Street exit. Turn right onto Howard Street to the Embarcadero. Turn left onto the Embarcadero and continue until Bay Street. Turn left onto Bay Street. Take a left onto Columbus and move immediately into the right-hand lane. Veer right at Tower Records onto Jones Street. The Art Institute is situated one block up Jones Street, on the corner of Chestnut Street.

### From the Peninsula

Take Highway 101 north and follow signs leading to the Golden Gate Bridge. Take the Van Ness Avenue exit and proceed north to Union Street. Turn right onto Union and proceed four blocks to Leavenworth Street. Turn left onto Leavenworth. Go four blocks to Chestnut Street. Turn right onto Chestnut. SFAI is half a block down Chestnut Street on the left-hand side.

### Public Transportation

The San Francisco Art Institute is located in the heart of the city's North Beach neighborhood. The most direct MUNI bus is the #30 Stockton, which runs along Columbus Avenue and intersects with BART and many major bus and subway lines throughout the city. There is a bus stop at the intersection of Columbus Avenue and Chestnut Street. The main entrance is a short one-block walk up Chestnut. Visitors can also make their way to the Art Institute via the Embarcadero Trolley, which connects to the BART at the Embarcadero Station. The trolley station is located at Market and Main Streets. Take the trolley to the corner of Beach and Jones Streets. Walk five blocks up Jones Street, turn left onto Chestnut, and go to the main entrance of the Art Institute, located in the middle of the block.

For more information, please call MUNI at 415 673 6864.

### From Marin County

Take Highway 101 south to the Golden Gate Bridge. Take the Lombard Street exit and continue on Lombard past Van Ness Avenue to Hyde Street (approximately two miles) and turn left onto Hyde. Take the next right onto Chestnut Street. SFAI is one block down Chestnut, on the left-hand side of the street.

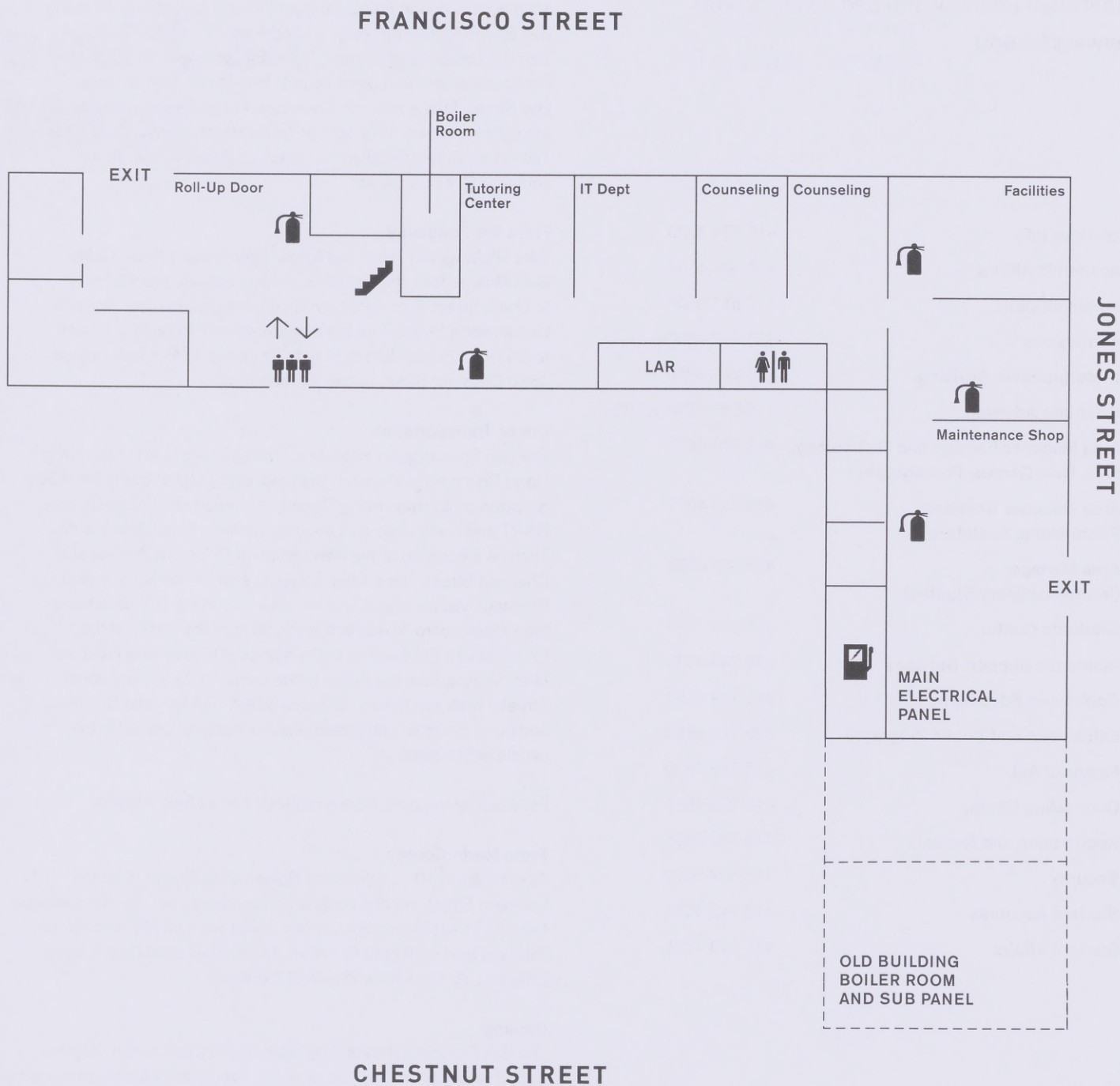
### Parking

The San Francisco Art Institute is located in a residential neighborhood. Parking is available on all of the streets immediately surrounding the school.



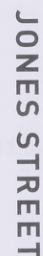
# BASEMENT LEVEL MAINTENANCE

800 Chestnut Main Campus





## 800 Chestnut Main Campus

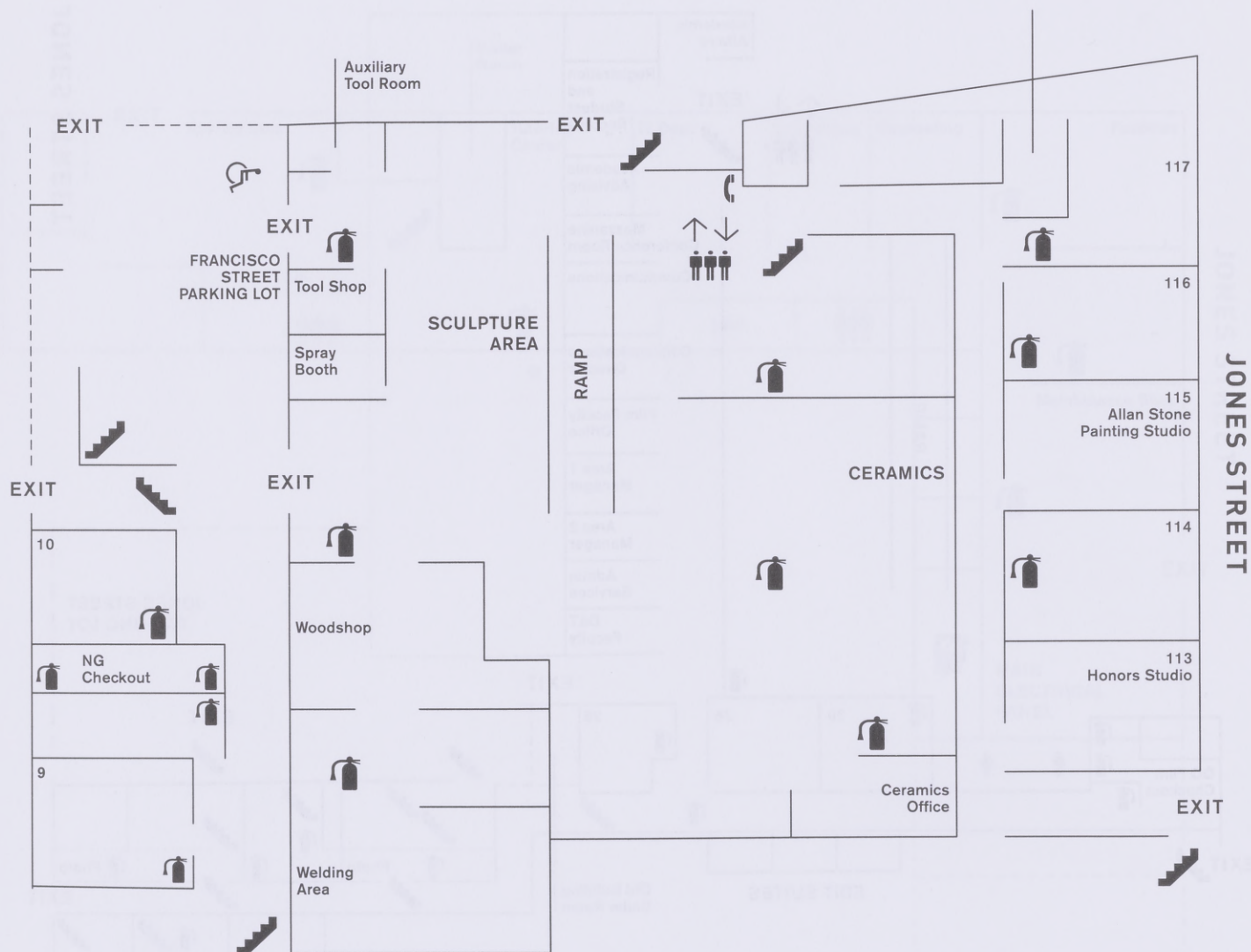




# STUDIO LEVEL

800 Chestnut Main Campus

FRANCISCO STREET



CHESTNUT STREET

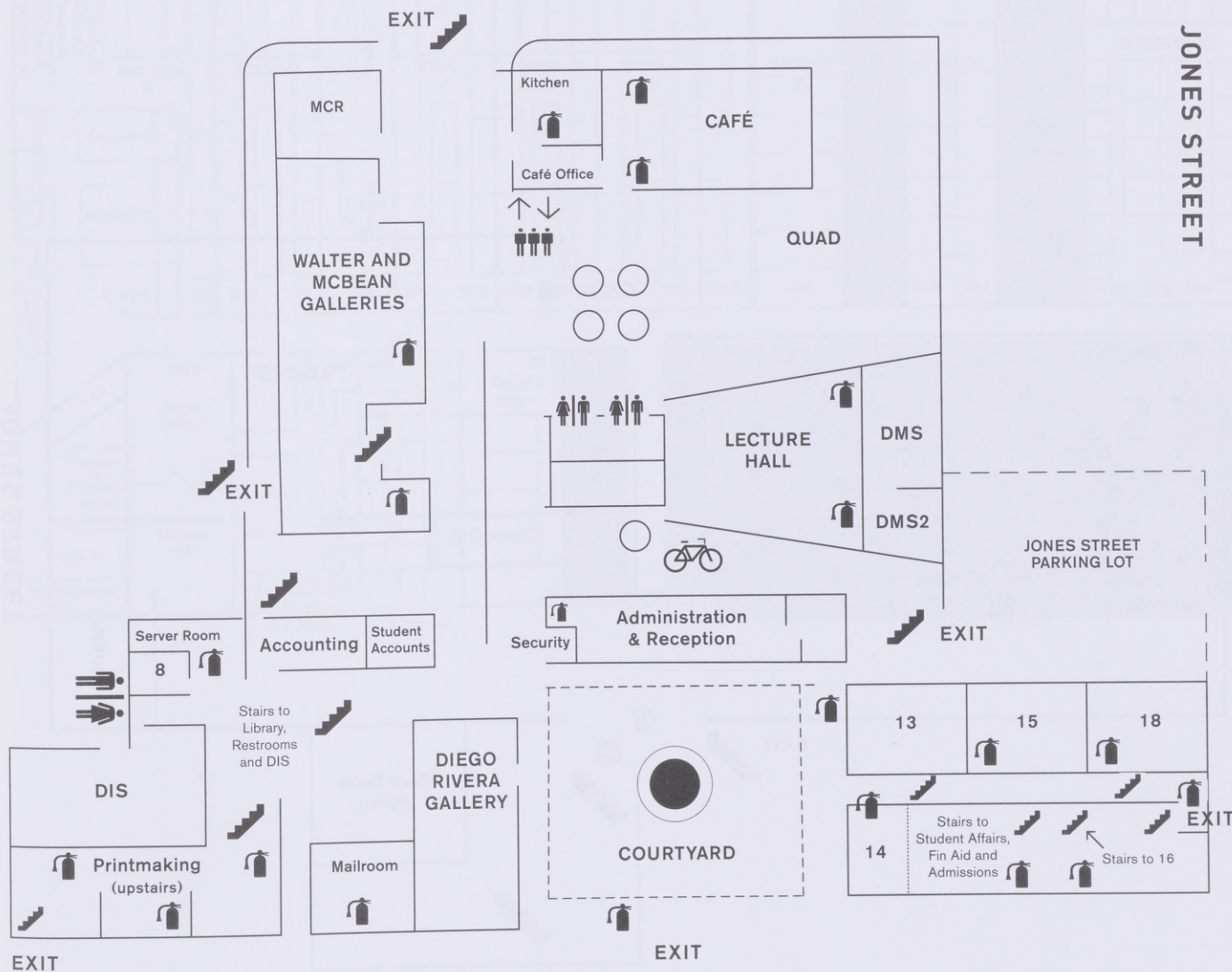


# MAIN LEVEL

800 Chestnut Main Campus

FRANCISCO STREET

JONES STREET



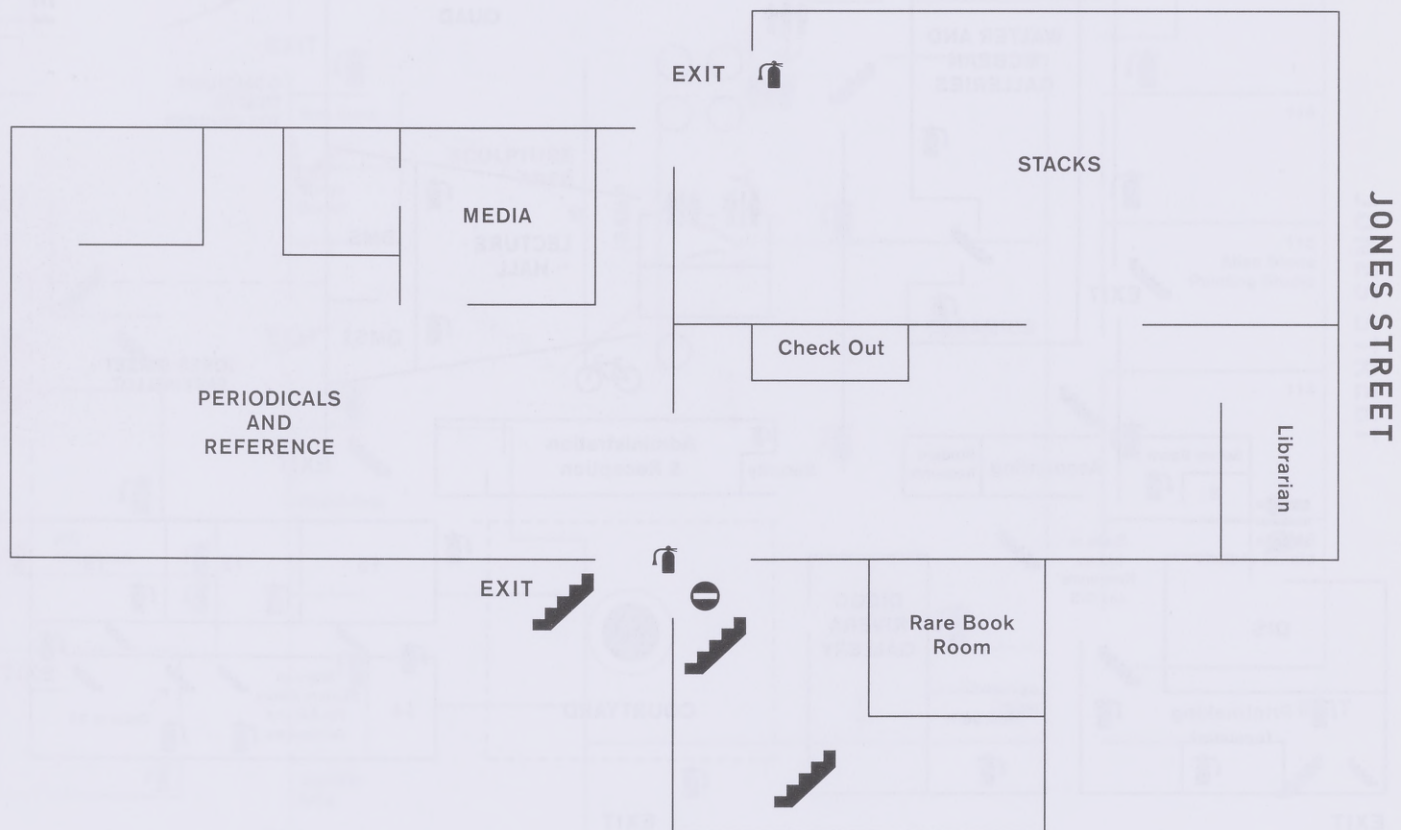
CHESTNUT STREET



# LIBRARY

800 Chestnut Main Campus

FRANCISCO STREET

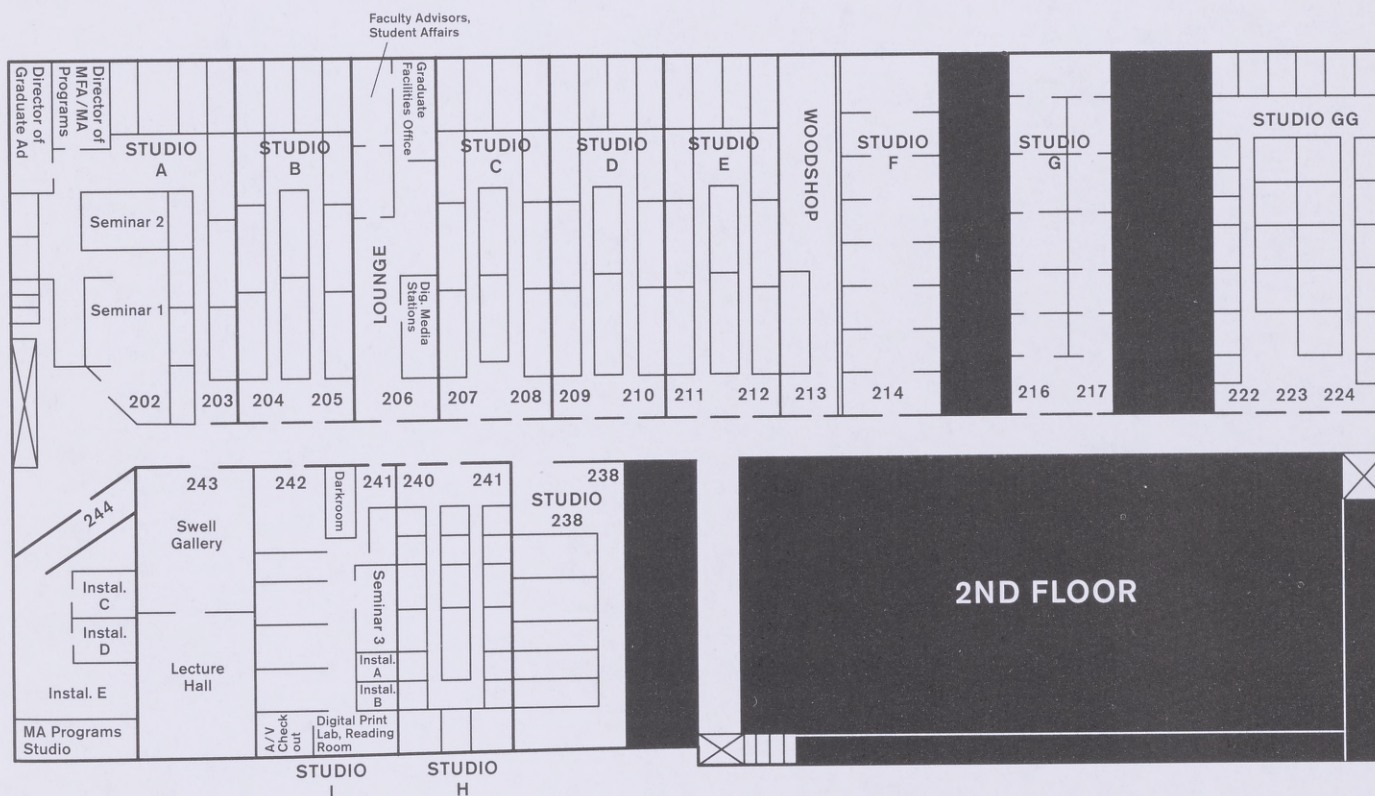


CHESTNUT STREET



# GRADUATE CENTER

2565 Third Street Graduate Campus





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